ROCKET'S BLAST #150

$3.00 COMICOLLECTOR

DON ROSA

FRED HEMBECK

and a cast of dozens!

Special 100 page issue.

It's Not Easy Having A Good Time!

"GOOD GUY ART"...number one in a series.

Celebrating
was
never
like
this.

RBCC #150!
RBCC
CONTENTS

Welcome to the strangest issue of the RBCC ever published.

EDITORIAL AND LOC'S - Page 6

"THE FRED HEMBECK NO ONE KNOWS ABOUT" - Page 8

"INSIDE THE RBCC" by RON WILBER - Page 13

CRITIQUE - Page 19

"THE RBCC ARTIST'S JAM" starring:
Hilary Barta, Don Rosa, Marc Hempel,
R.C. Harvey, Kerry Gammill, Eddie Eddings,
Dennis Fujitake, Bret Blevins, Martin Cannon,
Tim Hammell, Steve Bissette and Fred Hembeck.
- Page 28

ARTIST PROFILE: STEVE BISSETTE - Page 30
("Wizards" by Steve Bissette - Page 31)

"THE PERTWILLABY PAPERS" by DON ROSA - Page 32

"SUPERMAN: ONE YEAR LATER" - Page 42

PULPS: ERA OF ADVENTURE
(Clark Ashton Smith) - Page 44

Don Rosa and Company Meet THE ALIEN - Page 48

COMICS COMMENTARY - Page 50

"FUTURE HISTORY COMIC CHRONICLES" by Jim Kuzee - Page 52

COMICOPIA by R.C. Harvey - Page 56

Blackmark by Dennis Fujitake - Page 61

DON ROSA'S INFORMATION CENTER - Page 63

"OF CARTOONING, RUBENS, AND ADAM'S RIB" by R.C. Harvey
- Page 71

"WHY ROCKY HORROR?" - Page 76
(Art by Steve Bissette and Mike Verina)

The RBCC is copyright 1979
by JAMES VAN HISE. All artwork
is copyright 1979 by the respective
artists.

Front cover by
TIM HAMMELL

Frontispiece by
TIM HAMMELL

Page One by
BRET BLEVINS

Page Two by
BRET BLEVINS
and
HILARY BARTA

This Page Right Here by
BRET BLEVINS

Back Cover by
TIM HAMMELL

IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST COMICOLLECTOR

DECEMBER 1979

FULL PAGE ADVERTISEMENTS: $35.00 per page - These ads occupy a full page when printed in the RB&CC. They may be submitted on sheets from 8 1/2 x 11 to 15 x 20, bearing in mind that it will be reduced down to 8 1/2 x 11.

HALF PAGE ADVERTISEMENTS: $17.50 per page - These ads are reduced to occupy one-half page when printed in the RB&CC. ALL ads of this type MUST be submitted on 8 1/2 x 11 paper ONLY.

ONE QUARTER PAGE ADVERTISEMENTS: $8.75 per page - These ads are reduced to occupy 1/4 page when printed in the RB&CC. ALL ads of this type MUST be submitted on 8 1/2 x 11 paper ONLY.

NOTICE - ALL ADS WHICH REQUIRE "HALFTONES" (SUCH AS THOSE WITH UNSCREENED PHOTOGRAPHS OR ANY ART WHICH CONTAINS SHADES OF GREY NOT ACHIEVED THROUGH ZIP-A-TONE) WILL REQUIRE AN EXTRA CHARGE OF $5.00 PER PAGE. IF YOU PLAN TO RUN THE AD MORE THAN ONCE, STATE THAT, AND THE HALFTONE CHARGE WILL NOT BE MADE ON SUBSEQUENT USES OF THE SAME AD..

NOTE: Only advertisers running full page ads may receive a free copy of the issue in which their ad appears, but they must request this service at the time the ad is submitted.

When submitting ads, be sure to state which type it is and include full payment at that time. ANY ADS RECEIVED AFTER A DEADLINE WILL BE RUN IN THE FOLLOWING ISSUE.

Send all ads and payments to: JAMES VAN HISE, 10885 PARKDALE AVENUE, SAN DIEGO, CALIF. 92126

CIRCULATION: 3300 PER ISSUE

SUBSCRIPTION RATES

THIRD CLASS: 5 issues $10.00, 10/$17.00, 15/$22.50, 20/$29.00
FIRST CLASS: 5 issues $14.00, 10/$24.00, 15/$31.50, 20/$38.00
DOUBLE ABOVE RATES FOR SUBSCRIPTIONS OUTSIDE OF NORTH AMERICA
SINGLE COPY (This issue): $3.00 + 75¢ postage; First Class - $4.50 total

IMPORTANT NOTE: If your RBCC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing a subscription, be sure to state the issue number of the last issue you received and include your complete address.

CHANGE OF ADDRESS: When moving, always send us both your NEW address, and your OLD address.

AVAILABLE BACK ISSUES OF THE RBCC ARE LISTED BELOW. THEY ARE $2.50 EACH. ORDER FROM JAMES VAN HISE.

#'s 58, 106, 107, 120, 121, 123, 125, 129, 130, 131, 132, 133, 135, 136, 137, 138, 140, 141, 144, 145, 146, 147, 148 [NOTE: Also #139, #142 and #149 at $3.75 each]

THE ROCKET'S BLAST COMICOLLECTOR is published bi-monthly by James Van Hise, 10885 Parkdale Avenue, San Diego, California 92126. EDITOR AND PUBLISHER: JAMES VAN HISE,
ASSISTANT EDITOR: JOHN TUREK, EDITOR EMERITUS (FOUNDER): GORDON B. LOVE
STAFF ARTISTS: Hilary Barta, Steve Bissette, Bret Blevins, Martin Cannon, Eddie Eddings, Ralph Fowler, Dennis Fujitake, Kerry Gammill, Tim Hammell, Fred Hembeck, R.C. Harvey, Marc Hempel, Jim Kuzee, Gary Kwapisz, Scott McLeod, Ken Mitchroney, Jim Newsome, Don Rosa, Ron Wilber and Bruce Zick.

Contributions are always welcomed, but they should include return postage if you want it back.

THE ADVERTISING DEADLINES FOR THE NEXT TWO ISSUES OF THE RBCC ARE: JANUARY 15th
AD DEADLINES ARE ALSO CONTRIBUTION DEADLINES! MARCH 15th

DEALERS: THE RBCC IS AVAILABLE WHOLESALE FROM THESE DISTRIBUTORS:
Bud Plant, P.O. Box 1886, Grass Valley, Cal. 95945
Sea Gate Distributors Inc., Box 177, Coney Island Station, Brooklyn, N.Y. 11224

RBCC CONTRIBUTORS

I think that this issue of the RBCC shows, more than any other, what can really be done with a fanzine when you put your mind to it. And what is it that can be done? Anything!

I want to dedicate this issue to all of the people on the RBCC staff because this issue is the end result of all of their efforts. Inside you'll see the end products of their diverse imaginations. This issue is a combination of people coming to me with their own ideas which they wanted to try, as well as of artists visualizing my own ideas in ways more exciting than I could possibly have imagined.

TIM HAMMELL makes his major RBCC debut in this issue with no less than three illustrations. The front and back cover illos were done at my request to set the mood of bizarre humor which dominates this issue. The piece on the inside front cover had been done previously for his portfolio and I asked to publish it as part of the series I am instituting to point up the mindless absurdities inherent in the so-called Good Girl Art. But this is not to say that the other side will not have its say (it does later in this issue) but I felt that a balancing counterpoint was needed.

A few months ago RON WILBER said that he wanted to do a fictional biography of me and the RBCC. He said that since he knew nothing about me, he was sure that no facts would get in the way. He was right, and the result is pure Wilber humor.

The "Artists' Jam" which appears on pages 28 and 29 was conceived by HILARY BARTA and he ram-rodded the project through to completion. It did not begin with a script but was written as it went along by each succeeding artist in a round-robin fashion. The result is unique to say the least and something that would be fun to try again sometime.

STEVE BISSETTE has been listed among the contributors for a couple issues because I have several drawings by him on hand, but he makes his RBCC debut this issue and includes his autobiography as well.

FRED HEMBECK reveals the incredible truth in this issue, that being that his first efforts in comic art were quite different from what he has become well known for.

DON ROSA returns, as promised, with "The Pertwillaby Papers," and its originality and wild humor make it fit perfectly in this unusual anniversary issue.

"Pulps, Era Of Adventure," is a feature which has not appeared in the RBCC in over five years. It is only fitting that it should return to semi-regular life with this issue, and equally fitting that its revival column should be devoted to one of weird fiction's most unusual talents, CLARK ASHTON SMITH.

A one year silence is broken when ye editor speaks at last on the subject of the Superman motion picture. The excellent accompanying illo by MARC HEMPEL should help clue you in to where I stand.

"Comics Commentary" also returns after an absence and it also features an unusual and imaginative illo by MARC HEMPEL.

R.C. HARVEY not only presents his "Comicopia" this issue, but also a page of Zero Hero, and an article on his professional work as a girlie cartoonist for slick magazines. That counterpoint I mentioned earlier is to a page in this article (page 72) which some might find sensationalistic.

Another counterpoint could be found in the article on "Rocky Horror" which blurs the distinction between the sexes quite dramatically.

Hey, I'm running out of room, and I still haven't mentioned all the art by BRET BLEVINS, or DON ROSA's centerspread satire, or the extra long installments of "The Information Center" and "Critique;" or the art by newcomer GARY KWAPISZ (very nice work) and, and, and...

BLASTS FROM THE READERS

Logo by JOHN TUREK
Based on a sketch by KEN MITCHRONEY

As you've probably already noted, this is a rather special issue. Not many fanzines make it to #150. The only ones I can think of off hand are THE COMIC READER, THE BUYER'S GUIDE and LOCUS, and all of them are published more often than the RBCC. The RBCC has existed non-stop since late 1961; eighteen years this month. I think that's an achievement worth celebrating.

Just so you know, RBCC is back on its bi-monthly schedule. Issue #151 should be out exactly two months from now. If it runs late, it's because Kerry Gammill may be late getting his strip in for that issue because Marvel has been sending him a lot of work to do in that Kerry is now both pencilling and inking POWER MAN/IRON FIST.

Speaking of RBCC #151, this will be the special HARLAN ELLISON issue. It will feature a comic strip adaptation of "Soldier" by Kerry Gammill, and "Basilisk" by Bret Blevins. Harlan is following the progress of these adaptations very closely to make them the best possible. Other artwork is in progress but for sure will include art by Fred Hembeck, Hilary Barta, and Martin Cannon, plus others.

Back in the early sixties, Harlan Ellison wrote an article on "Doll Man" for a comic book fanzine, but Harlan no longer has a copy and doesn't remember what zine it was. If anyone can supply even a xerox of this item, it would be greatly appreciated as Harlan has given me permission to reprint this piece, if I can find it! Full in print credit will be given to the person who turns up this "lost" Ellison article, and I'm sure that Harlan will thank you as well.

FANTASTIC EXPLOITS update: Yes, it's still in the works and awaiting only Ron Wilber to complete his 45 page comic strip. As soon as he completes it (soon, I expect), FE will be published.

Elsewhere this issue is an ad for a poster made from the front cover ROCKY HORROR art on this issue. The original art for this cover is quite large and will definitely make a superb poster. Order from the address in the ad, not from me.

Note that the Dennis Fujitake drawing on page 61 of Blackmark is available from him (through me) for $30.00.

I have some reviews someone sent me which they neglected to sign. They include reviews of WEIRDWORLD, IMAGINE #5 and QUESTAR #4. I apparently wrote back to whomever and then discarded the cover letter, not noticing that all the reviews themselves were unsigned. Who is the Phantom Reviewer?

* * *

A TALE OF TWO FANZINES

Recently I was confronted with two situations with remarkably similar reasons for happening. In one case I wrote an article for a zine editor only because I was told I would be paid. I couldn't justify taking the time away from the RBCC for any other reason. In the other instance, a fanzine editor wrote to me pleading for a free full page ad in the RBCC because we are all brothers, or something like that.

In the first case, the zine never published the 2nd issue which would have contained my article because the first issue they published (after I wrote the article) was so poorly done that it flopped.

In the second case, I requested copies of the material this editor was going to publish to see what greatness he was planning. What he plans isn't so great after all, but a very average zine which is a mish-mosh without any real focus or plan. In other words, it's like a lot of zines which appear and then quietly disappear. I wrote back to him, pointed this out, and told him that unless he wanted to use boxes of his zine for tables and chairs for years to come that he'd better rethink what he is doing.

What is the similarity here? It's that neither editor really looked at what he was competing against to see if his ideas measured up. I'm not talking about getting big names, just getting talent and using it wisely. Most of the RBCC staff artists are unknowns, but they are damn good unknowns. A fanzine editor must realize that there are hundreds of publications which he is competing against for attention and sales, and to ignore what others are doing and not realize that you must be at least as good, and usually in a unique way, is to invite doom upon yourself. I pointed these things out to both editors. Needless to say, they didn't write back. In the 2nd case, I'll review that zine when it appears and see if he listened to me.

LETTERS ON ALIENS AND CRITICISM.

James,

A really superior issue, one that makes you wonder how you're gonna' keep up the excellent roll you've got going. Dan O'Bannon is a man I'm glad to see continue his fight with some kind of dignity against the ignorance of producers. I for one hope he'll team up with John Carpenter sometime since they are nearing their zenith in the field of visual arts. I wouldn't be at all surprised to see O'Bannon's name in the director's slot very soon now. One person I'm glad to see on the receiving end of success is Ron Cobb. I remember those Freep cartoons and the way they stated a train of thought the sixties generation felt.

"Mutants Walk Among Us" is a nice addition to your roster of departments. I hope the duo will tackle other aspects of the Marvel universe when the mutant saga is concluded. [*NOTE: The second installment of "The Mutant Handbook" runs ten pages and was squeezed out of this issue...along with about thirty other pages of various other kinds of material.*]

Don Rosa is without a doubt an asset I hope the RBCC never loses. "Information Center" keeps me informed on all those films and tv series I've long since forgotten, and Eddie Eddings is more than an adequate replacement for Hilary Barta. My only wonder is who'll replace him when he opts to leave? Also, don't let Rosa finish the "Alfred Hitchcock" index until the last episode is reached. Being an engineer, I for one appreciate all the hard and accurate science Rosa uses in his "Pertwillaby Papers." I love the whole series.

Craig Ledbetter
306 Redmond 124A
College Station, Tex. 77840

Dear James,

While re-reading my copy of RBCC #148, I gave a closer examination to George Olshevsky's interesting "reviews" of TCR and TCJ in the "Critique" section. Although I enjoyed Olshevsky's writing, and agreed in a very general sense with his comparison of the zines, I was quite surprised by some of his opinions about reviews and comics.

First of all, while George is correct about most fannish reviews being "derivative," "a dime a dozen," and "uninformative," I always find reviews inherestly interesting just as a means of comparing my taste to that of others. Also, reviews are generally meant to be a helpful guide to fans, intending only to let people know what they might enjoy and what they should avoid wasting money on. They needn't have any purpose of "adding to the original work" or anything like that. Not all people can create their own art or literature, and thus we must sometimes resort to discussing the work of others. I find it hard to understand George's dislike of reviews.

The thing that surprises me even more is George's dislike of negative reviews. I think he misinterprets TCJ's motives. I doubt that Marilyn Bethke or anyone else at TCJ intends to "rub everybody's faces" with the shortcomings of comics. They more likely are disappointed that they can't find comics that fit their standards of quality and point this out in the hope that someone will produce better comics. Interestingly, Fantagraphics is going to publish some original comics. It will be interesting to see if they can do better than the much-maligned DC and Marvel people. [*EDITOR'S NOTE: The projects announced thus far from Fantagraphics run the gamut from the silly to the sublime, but one unarguably good project is for a SHADOW comic book written by Harlan Ellison!*]

Finally, I was shocked and disappointed by George's statement that "comic books are not literature and do not pretend to be..." If this is true, then what is the point of fandom? Why are we wasting our time trying to immortalize what he calls "juvenile escapist ephemera?" Why do fanzine publishers, including Mr. Olshevsky, publish thousands of pages of ads, articles, and information indexes. Perhaps the poor deluded fools who enjoy juvenile escapist ephemera are being exploited by cunning publishers! Yes, producing comics at the level of mainstream literature is extremely difficult (and probably has been done by no one besides Harold Foster), but that does not stop the TCJ staff or me from hoping that someone, somewhere, will soon do it on a regular basis.

Todd Goldberg
28 Ellis Road
West Caldwell, N.J. 07006

Dear Jim:

Speaking as a reader, not as a contributor: the latest RBCC has a review of The Comics Journal, a magazine to which I have contributed some artwork. I am not offended by the fact that the review was quite critical (Lord knows that the Journal has dished it out often enough; they ought to be able to take it), but I was offended by the grounds for the criticism... namely, the reviewer's belief that all criticism is worthless.

1) It is hypocritical to voice such a belief in a column marked 'Critique.'

2) The assertion that criticism is valueless is asinine; without criticism, we would have no mechanism for arriving at standards in evaluating works of art and/or entertainment.

I am not insisting that the Journal review should have been more positive (although I do enjoy that magazine), but I am suggesting that you run another review of the Journal, written by a reviewer who has more level-headed ideas about criticism.

Beyond that, I would like to say that the ALIEN interviews were the best I've read...and there have been quite a few recently!

Martin Cannon
4270 Elenda Street
Culver City, Ca. 90230

HELLO EVERYONE! I'M FRED HEMBECK--YOU KNOW, "THAT FUNNY GUY."

WELL, I WASN'T ALWAYS FUNNY--AND I'M SURE THERE ARE THOSE WHO'LL CONTEND I NEVER WAS--AND THERE HAS BEEN A SIDE OF MY WORK THAT HAS BEEN NEGLECTED UP UNTIL NOW.

HOWEVER, THE TIME HAS COME TO RECTIFY THAT SITUATION, AND WITH THE FOLLOWING PORTFOLIO, I'LL PROVE ONCE AND FOR ALL THAT I CAN DRAW "STRAIGHT" SUPERHERO MATERIAL.

NOT VERY WELL, TRUE, BUT I CAN DO IT.

ACTUALLY, THIS BEARS SOME EXPLANATION. IN EARLY 1977, I WAS WORKING AS A STOCKBOY (STOCKMAN?) IN A BELLS SUPERMARKET LOCATED IN BUFFALO NEW YORK.

AFTER FOUR YEARS OF ART SCHOOL, I HAD MANAGED A FEW TEMPORARY PASTE UP JOBS. AFTER THE LAST ONE HAD EXPIRED, I FOUND MYSELF STOCKING SHELVES FOR BUCKS.

SOMETHING WAS DEFINATELY WRONG HERE. THIS WAS NO WAY TO GET INTO COMICS, MY ULTIMATE GOAL.

SO I SAID "SCREW IT ALL", SAVED MY MONEY, QUIT MY JOB, AND MADE A CONCERTED EFFORT TO PREPARE A PORTFOLIO TO TAKE INTO THE NEW YORK CITY BASED COMPANIES.

THE MONTHS OF APRIL AND MAY OF 1977 WERE TOTALLY TAKEN UP WITH PRODUCING SOME THIRTY ODD SAMPLE PAGES--AND SOME WERE ODD INDEED!!

IT HAD BEEN SOME TIME SINCE I HAD DONE SO MUCH DRAWING, SO THE FIRST TEN DRAWINGS WERE ULTIMATELY UNUSABLE DUE TO THEIR OBVIOUS RUSTINESS--BUT NECESSARY NONETHELESS.

I CHOOSE TO DO ONE PAGE VIGNETTES FEATURING ALREADY EXISTING CHARACTERS IN SITUATIONS THAT TOLD THE BARE BONES OF A STORY.

ALL WITHOUT LETTERING OF COURSE, BECAUSE I DIDN'T WANT MY SLOPPY LETTERING TO UNDULY DETRACT FROM THE ARTWORK.

I'M SURE YOU FOLKS CAN UNDERSTAND THAT.

JUNE OF 1977 WAS CONCERNED WITH MOVING OUT OF BUFFALO BACK DOWN TO MY PARENTS HOME ON LONG ISLAND (TEMPORARILY), AND IT WAS EARLY JULY BEFORE I GOT UP THE NERVE TO ACTUALLY TAKE THIS STUFF INTO NEW YORK CITY.

I'M NOT SURE I KNOW WHAT I EXPECTED TO HAPPEN--CERTAINLY I DIDN'T SEE MYSELF BEING GIVEN THE FANTASTIC FOUR IMMEDIATELY TO PENCIL!!

I SUPPOSE I DIDN'T EVEN SEE MYSELF GETTING A JOB, BUT I FELT I HAD TO GIVE IT MY BEST SHOT.

MARVELS' POLICY AT THE TIME WAS FOR THE APPLICANT TO LEAVE HIS MATERIAL OVERNIGHT TO BE EVALUATED BY JOHN ROMITA. I DID THIS, AND RETURNED THE NEXT DAY TO BE GREETED BY A SECRETARY WHO POLITELY INFORMED ME MY HELP WAS NOT NEEDED AT THE PRESENT TIME.

I TOOK A DEEP BREATH--EXPECTING TO HEAR SOMETHING AND ACTUALLY HEARING IT ARE TWO DIFFERENT THINGS--AND WALKED OVER TO DC COMICS, WHERE I GOT PERSONAL SERVICE WITH A VENGEANCE!!

HOO, BOY!

ARRIVING AT THE WARNER COMMUNICATIONS BUILDING, I SOON FOUND MYSELF IN MR. VINCE COLLETTA'S OFFICE.

MR. COLLETTA HAS A MANNER ABOUT HIM THAT SUGGESTS A PLUM ROLE IN "THE GODFATHER" FILM SERIES, MAKING A NERVE WRACKING INTERVIEW DOUBLELY DEBILITATING.

VINCE TOLD ME QUICKLY AND IN NO UNCERTAIN TERMS THAT I HAD NO FUTURE IN THE COMIC BOOK BUSINESS.

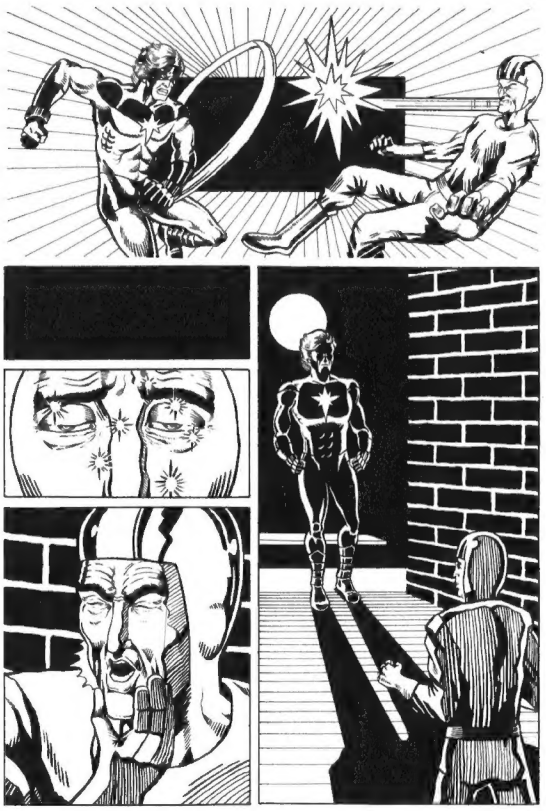
CONSIDERING THAT I DID NOT--AND NEVER HAVE--HELD MR. COLLETTA'S TALENTS IN VERY HIGH ESTEEM IT ONLY ADDED INSULT TO INJURY.

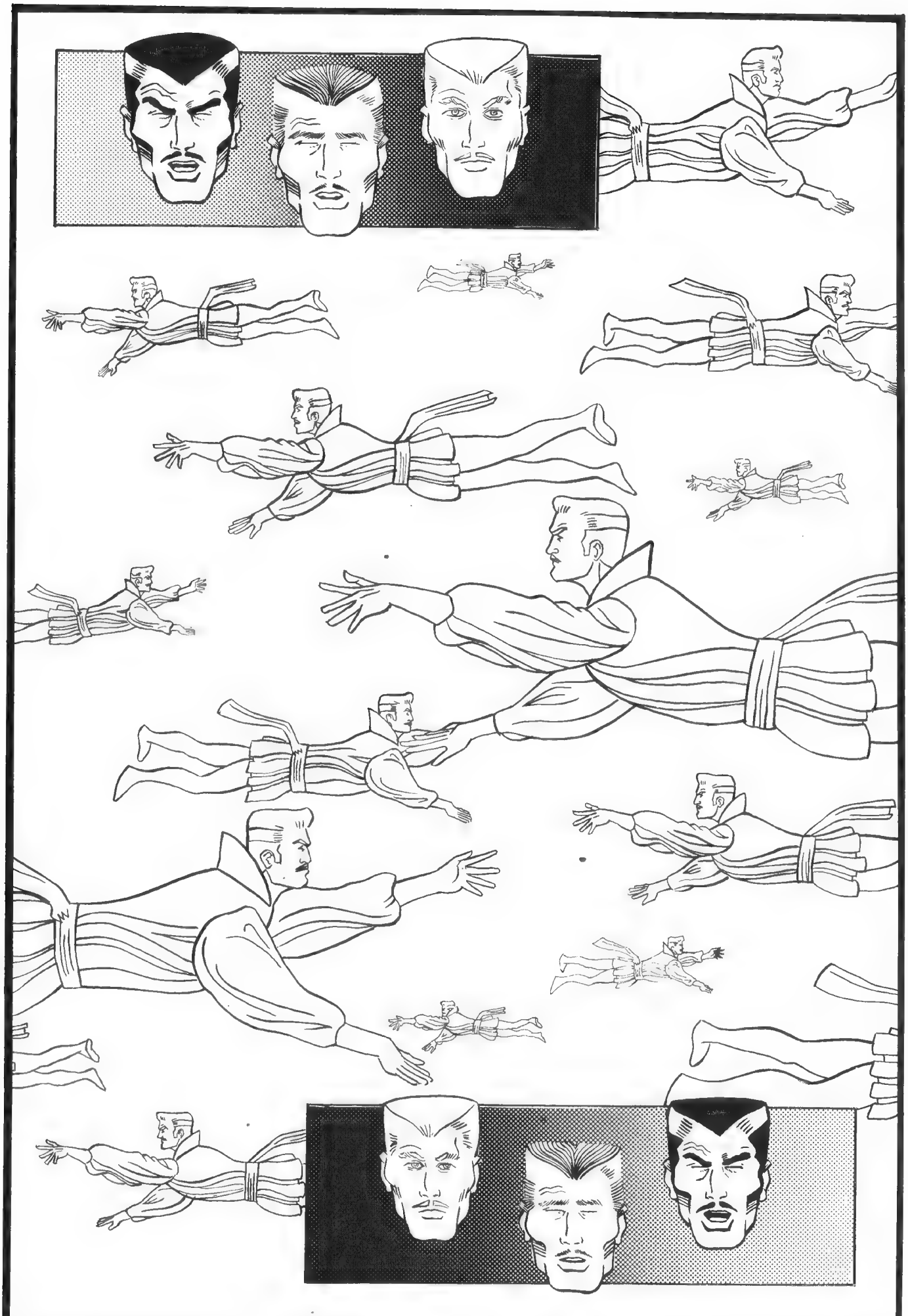
AFTER ALL, HERE WAS VINCE COLLETTA TELLING ME MY INKING WAS BAD! WHEW--TWILIGHT ZONE TIME FOR SURE!!

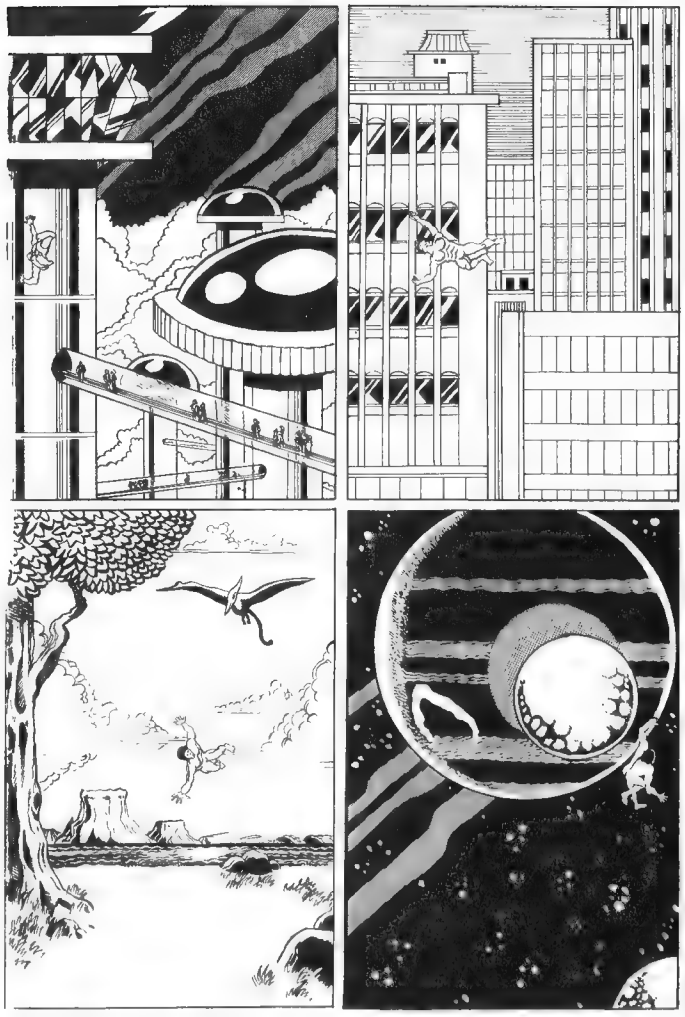
SO THEN--BUT I'LL TELL YOU MORE AFTER WE LOOK AT THE CRAP IN QUESTION.

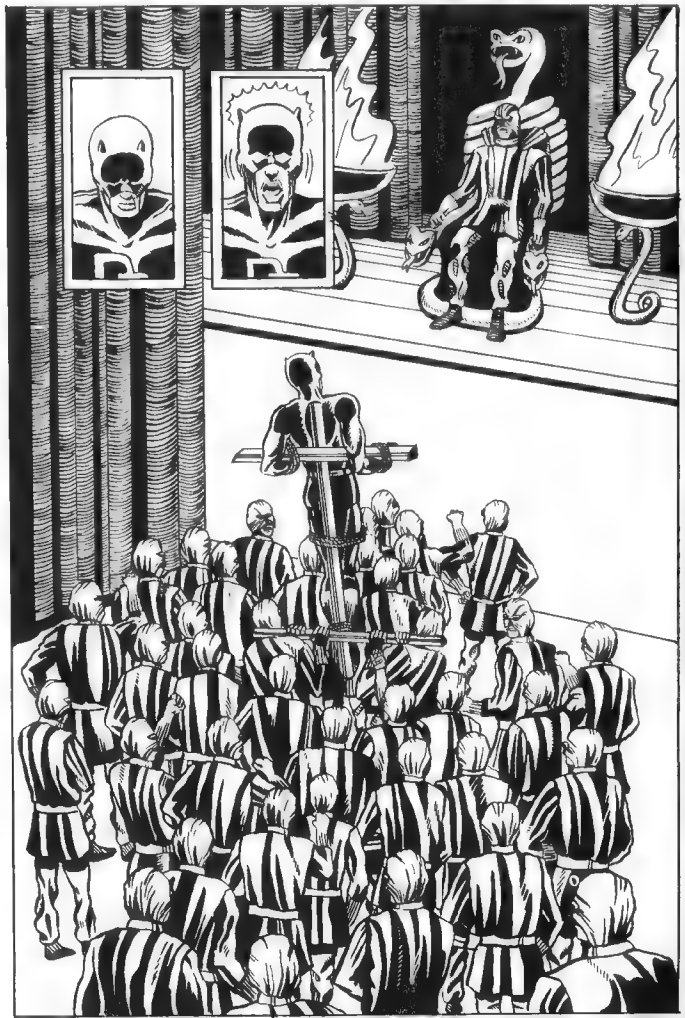
SO WITHOUT FURTHER ADO, HERE IS....

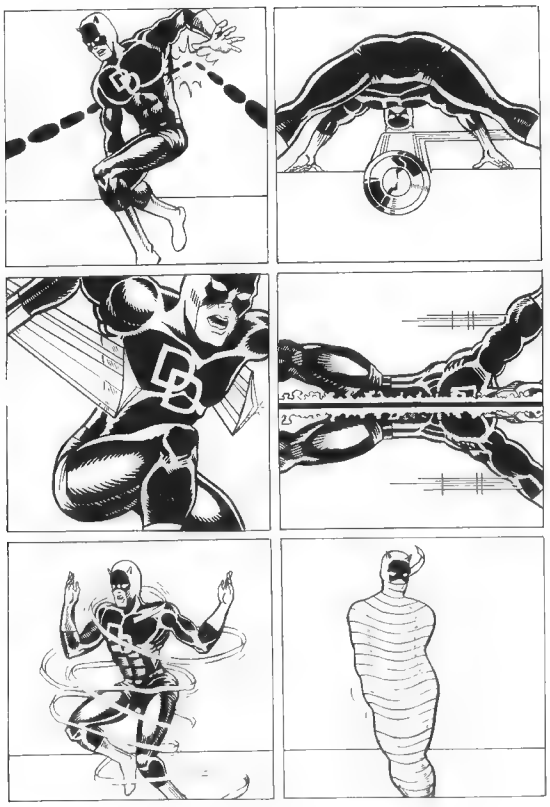
THE FRED HEMBECK ~~KNOWS~~ CARES NO ONE ~~KNOWS~~ ABOUT











PRETTY MEDIOCRE STUFF, eh? YOU SHOULD SEE WHAT ISN'T PRINTED HERE...

ACTUALLY, VINNY WAS RIGHT IN ASSESSING THAT I WAS NOT AT ALL READY FOR THE PROFESSIONAL COMICS FIELD AT THE TIME, BUT HE COMMUNICATED THAT IN SUCH A WAY THAT, FOR MONTHS AFTERWARD, IT WAS DIFFICULT TO READ A DC COMIC INKED BY MR. COLLETTA WITHOUT STICKING MY TONGUE OUT AT THE ARTWORK, EVEN IN THE PRESENCE OF FAMILY AND FRIENDS!

I CAN BE, WHEN NECESSARY, ONE MEAN AND NASTY GUY!

BUT I'm NOT BITTER FOLKS!

AFTER ALL, JUST LOOK AT THAT LOUSY ANATOMY. TRUE, I TOOK TWO SEMESTERS OF ANATOMY IN ART SCHOOL, BUT IT WAS TAUGHT BY THE TENURE-SAFE TEACHER THAT THE REST OF THE STAFF HAD NO RESPECT FOR.

SO I LEARNED MY ANATOMY FROM COMIC BOOKS, A FATAL MISTAKE, BECAUSE MOST COMIC BOOK ARTISTS PUT DOWN REPRESENTATIVE ANATOMY BASED ON THEIR UNDERSTANDING OF TECHNICAL ANATOMY.

HERE I WAS APING THE SECOND HAND KNOWLEDGE, TO LITTLE AVAIL.

AND THAT INKING! YIPES!

I WAS USING A BRUSH SOLELY IN THOSE DAYS (I NOW USE A SET OF MARS 700 RAPIDOGRAPHS) AND IN RETROSPECT, THE MATERIAL IS SOMEWHAT LACKING.

LET'S NOT FORGET THE STATIC AND SOMEWHAT RECTANGULARILY OBSESSED LAYOUTS -- WHICH I STILL USE, BUT TO A MUCH BETTER ADVANTAGE IN MY PRESENT WORK.

(OR SO I LIKE TO THINK..)

ALL THINGS CONSIDERED, THO, I'D LIKE TO THINK THAT THIS PORTFOLIO SHOWED AT LEAST A LITTLE BIT OF PROMISE.

AND YOU KNOW, I CAN'T BE AT ALL UPSET WITH VINCE COLLETTA. IN FACT, I SHOULD THANK HIM! AFTER THE INTERVIEW IN HIS OFFICE, SHELL SHOCKED THO I WAS, I SOMEHOW MANAGED TO FIND MY WAY HOME.

I PLANNED TO TAKE HIS CRITICISMS TO HEART AND WORK UP A NEW PORTFOLIO -- PENCILS ONLY -- WITH THE BENEFIT OF AN ANATOMY BOOK AT MY SIDE.

BUT I COULDN'T! I JUST COULD NOT!! EVERYTHING I STARTED TO DRAW LOOKED HORRIBLE TO ME.

HAVING BEEN THROWN OFF THE HORSE, I KNEW IT WAS IMPERATIVE THAT I GET RIGHT BACK ON. HOWEVER, I CHEATED A LITTLE BIT AND GOT ON A TAMER HORSE!

I STARTED DRAWING 'FUNNY STUFF', SOMETHING I HAD NEVER SERIOUSLY CONCENTRATED ON BEFORE.

IN THE MEANTIME, I MOVED TO KINGSTON AND GOT MYSELF ANOTHER TWO BIT JOB.

SHORTLY THEREAFTER, I SUBMITTED MY FIRST HUMOROUS STRIP TO THE BUYER'S GUIDE AND THEN -- WELL, LET'S JUST SAY I'VE BEEN VERY HAPPY WITH WHAT'S HAPPENED SINCE THEN!

AND IT'S ALL BECAUSE OF THE LACK OF CONFIDENCE MR. COLLETTA INSTILLED IN ME!

THANKS VINCE -- I'LL NEVER FORGET YOU!!

I PRESENT THIS MATERIAL HERE TODAY MAINLY AS A CURIOSITY, AND IN ANSWER TO A LARGELY UNASKED QUESTION MANY OF YOU HAVE ABOUT MY WORK:

"WHY DON'T YOU DRAW SUPERHEROES IF YOU WANT TO GET INTO COMICS RATHER THAN THIS FUNNY STUFF?"

SO NOW YOU KNOW THAT I DID INDEED TRY THE FRONT DOOR FIRST. WHEN THAT DIDN'T WORK -- WELL, THE BACK DOOR'S NOT SO BAD AN ALTERNATIVE...

I HAVEN'T DRAWN A PAGE OF "SERIOUS" ARTWORK IN ALMOST TWO YEARS, AND I DON'T KNOW IF I EVER WILL.

BESIDES BEING A LOT OF FUN, DRAWING IN THIS STYLE IS ABOUT HALF AS TIME CONSUMING AS THE ARTWORK YOU JUST SAW.

AND WHO CAN ARGUE WITH LOGIC LIKE THAT?

INSIDE THE RBCC!

RIPS THE LID OFF THE VEIL OF SEGRECY SURROUNDING JIM VAN HISE AND THE RBCC!

WHO IS JIM VAN HISE? WHO IS THIS MAN OF MYSTERY? FIND OUT NOW!

IT ALL STARTED BACK WHEN JIM VAN HISE WAS KNOWN AS JIMMY VAN HISE. HE WAS JUST A BOY, A CHILD, BUT HE HAD A DREAM. UNLIKE THE OTHER KIDS JIMMY DIDN'T WANT TO BE A FIREMAN, A TRUCKDRIVER, A DOCTOR, OR EVEN THE PRESIDENT OF THE UNITED STATES. JIMMY HAD A DREAM - HE WANTED TO BE A FANZINE EDITOR. AT THE TIME IT OF COURSE SEEMED HOPELESS AND IMPOSSIBLE.

SO JIM VAN HISE BECAME A SOCIAL OUTCAST NOBODY WANTED TO HAVE ANY THING TO DO WITH THE TEEN WHO HAD THE CRAZY DREAM THAT HE COULD EDIT AND PUBLISH A FANZINE.

THIS REJECTION ONLY SERVED TO HARDEN HIS RESOLVE.

IT WAS LONELY GROWING UP FOR JIM VAN HISE. NO FRIENDS, NO RESPECT, AND NO GIRL WOULD GO OUT WITH HIM. NO MOTHER WANTED HER DAUGHTER TO DATE A POTENTIAL FANZINE EDITOR-PUBLISHER MUCH LESS SOMEONE WITH A HARD RESOLVE. BUT JIM CLUNG TO HIS DREAM ALL THROUGH SCHOOL. THEN, ONE DAY JIM MOVED TO FLORIDA TO WORK ON THE STAFF OF THE RBCC, (ROCKET'S BLAST-COMIC COLLECTOR). HE STILL WASN'T EDITING OR PUBLISHING, BUT HE WAS WORKING ON A FANZINE.

JIM WORKED HARD ON THE RBCC AND HIS EFFORTS WERE NOT IGNORED. WHEN GORDON LOVE DECIDED TO LEAVE THE RBCC IT WAS OBVIOUS WHO SHOULD TAKE OVER.

NOW LITTLE JIMMY VAN HISE'S DREAM HAD COME TRUE, HE WAS NOW A FANZINE EDITOR AND PUBLISHER, NOW IT WAS HIS CHANCE TO SHOW THE WORLD WHAT HE COULD DO.

JIM KNEW THAT COMICS FANS WERE TIRED OF THE SAME OLD ARTWORK BY THE SAME OLD PROS. HE KNEW THE FANS HAD HAD ENOUGH OF FRAZETTA, DITKO, WOOD, WILLIAMSON, ETCETERA. WHAT THE FANS WANTED WAS ARTWORK AND STORIES BY TOTAL UNKNOWNS, AMATEURS. AND HE, JAMES VAN HISE WOULD GIVE IT TO THEM.

AFTER AWHILE JIM WAS ABLE TO ASSEMBLE A STAFF OF TALENTED AMATEURS AND FANS WHO WENT ON TO BECOME PROFESSIONAL ARTISTS.

WHO NEEDS HIM, THERE ARE MORE FOOLS, ER, A... ARTISTS WHERE HE CAME FROM. WITH ME IN CONTROL RBCC WILL HAVE MORE STARS THEN THERE ARE IN HEAVEN!!!
HEH! HEH! HEH!
BEAT
TAT

AT FIRST JIM COULD HARDLY AFFORD TO PAY ANYONE ANY MONEY.

BUT SOON JIM WAS PAYING $25.00 BONUSES WHEN HE REALLY LIKED THE WORK THAT WAS DONE.

NOWADAYS JIM PAYS $1000.00 A PAGE AND A $2500.00 BONUS IF HE REALLY LIKES THE WORK. MOST PEOPLE WHO WORK FOR JIM HAVE ALREADY BECOME SO RICH THAT THEY ONLY DRAW OR WRITE AS A HOBBY – BECAUSE THEY SURE DON'T NEED THE MONEY!!!

SOMEHOW, DESPITE ALL HIS WORK ON THE RBCC, JIM FOUND THE TIME TO GET MARRIED.

UNFORTUNATELY IT'S BEEN A STRANGE MARRIAGE BECAUSE OF JIM'S OBSESSION THAT SOMEONE WILL KIDNAP HIS WIFE. HE OFTEN KEEPS HER LOCKED IN A CLOSET FOR DAYS.

EVENTUALLY IT BECAME OBVIOUS TO JIM THAT AS HIS AMBITIONS GREW, MIAMI, FLORIDA HIS HOME SEEMED TO GROW SMALLER. AND SO, HE WAS OFF TO SAN DIEGO, CALIFORNIA WITH HIS WIFE.

SHHH - DELLA IF WE'RE QUIET WE CAN GET OUT WITHOUT PAYING THIS WEEKS RENT.

MMMPHFF

YOU KNOW DELLA, THIS TOWN WAS MADE FOR ME, AND I'M GONNA' MAKE IT MINE! COME ON DON'T DRAG YOUR FEET.

BEAT STATE

MOANNN!

OMMPHH!

SAN-DIEGO CALIFORNIA

READERSHIP OF THE RBCC HAD REACHED AN INCREDIBLE LEVEL - OVER 12 MILLION PAID SUBSCRIBERS. EVEN THOUGH IT COST JIM A LOT TO PAY 12 MILLION SUBSCRIBERS TO SUBSCRIBE, HE WAS STILL MAKING PILES AND PILES OF MONEY. JIM VAN HISE WAS GOING TO BUILD HIS EMPIRE. WITH SOME OF THE PROFITS FROM THE RBCC JIM BUILT A MOVIE STUDIO TO MAKE HIS VARIOUS FILM IDEAS INTO REALITIES. HE ALSO PLANNED A LINE OF MAGAZINES, A CHAIN OF FAST FOOD RESTAURANTS, A RESORT, AND HIS OWN TELEVISION SHOW.

RBCC FILM STUDIOS

Mc RBCC RESTAURANT

ADMIT ONE TO THE NEW RESORT R.B.C.C. ISLAND

AND NOW HERES JIM VAN HISE!

YEA! YEA! CLAP! CLAP! CLAP!

IT WAS SO FOGGY

HOW FOGGY?

HA! HA! HA!

JUST CALL ME CITIZAN VAN HISE.

BEAT STATE

READERS RBCC DIGEST

DULL STORIES

POPULAR R.B.C.C. MECHANICS

MOTORS!

PLAY-RBCC BOY

GIRLS!

GOOD - R.B.C.C. HOUSEKEEPING

CAKES!

MANY PEOPLE CLAIM JIM VANHISE HAS GONE TOO FAR. THEY SAY HE HAS SOLD OUT TO FAME AND FORTUNE, THAT THE DEVIL HAS TAKEN HIS SOUL. IT HAS BEEN SAID THAT THE RBCC WAS MORE FUN BEFORE JIM MADE IT THE MOST IMPORTANT MAGAZINE IN THE WORLD (ACCORDING TO A RECENT SALES SURVEY RBCC IS THE BEST SELLING 'ZINE ON THE PLANET EARTH.)

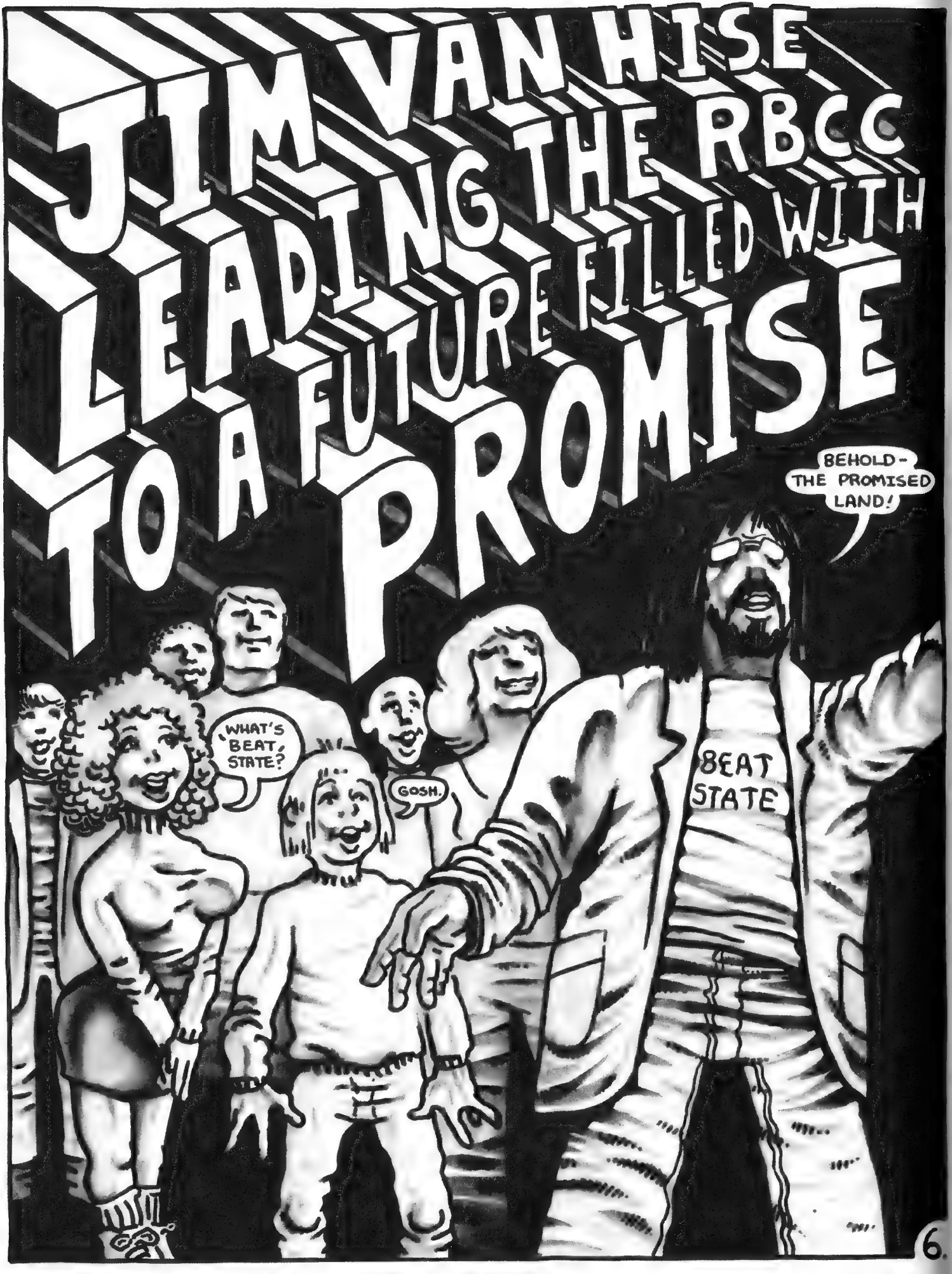
IT IS TRUE THAT JIM HAS GONE 'HOLLYWOOD' I'M SURE YOU'VE SEEN SOME OF THE PHOTOS HEREIN THE VARIOUS FAN-SCANDAL MAGAZINES.

JIM WITH TELLY SAVALAS

JIM WITH RAQUEL WELCH

JIM WITH ARNOLD SCHWARZZENEGGER

BUT DESPITE WHAT ANYONE SAYS JIM HAS KEPT THE RBCC GOING. HE HAS MADE IT RESPECTED, AND HE HAS MADE IT PROFITABLE (SALES OF THE RBCC EXCEED 7BILLION DOLLARS - THIS ISN'T OF COURSE COUNTING VARIOUS BY-PRODUCTS LIKE TOYS, COMICS, RESORTS, FILMS, FOODS, AND OTHER MAGAZINES.) JIM HAS COME A LONG WAY FROM THAT YOUNG BOY WHO DREAMED OF EDITING A FANZINE. HE HAS BECOME A MULTI-MILLIONAIRE, WORLD FAMOUS PERSONALITY, AND HE ISN'T THROUGH YET!


JIM VAN HISE
LEADING THE RBCC
TO A FUTURE FILLED WITH
PROMISE
BEHOLD - THE PROMISED LAND!
WHAT'S BEAT STATE?
GOSH.
BEAT STATE

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basically a review column, but we won't specifically recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with one exception. We will not be reviewing any of my own publications, for obvious reasons. *CRITIQUE* offers an audience of over 3,000 people. We also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "8" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RBCC or they will be run in the following issue. If you have an item you would like reviewed, send a copy of it to: JAMES VAN HISE, 10885 PARKDALE AVENUE, SAN DIEGO, CALIF. 92126.

A few things to remember: Where Undergrounds are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 X 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement, and in which case two reviews of the same book will be run in the interest of fairness.

A final note: The only reason for *CRITIQUE* is as a service to fandom. If you appreciate what we are trying to do, then let us know. Your support can be shown in numerous ways. If you order an item because of our review, then please mention *CRITIQUE* in your order, and of course the RBCC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

JAMES VAN HISE / EDITOR

AFTA #3 - $2.00 - 68 pages - Published by Bill-Dale Marcinko, 47 Crater Ave., Wharton, N.J. 07885

AFTA has changed.

Don't send in your $2.00 if you're looking for an inch-thick volume crammed full of comics reviews, interviews, bizarre twisted humor, and grass roots fannishness, as might be expected from seeing the first two issues. AFTA has changed considerably, evolved -- or perhaps mutated -- into a superficially slick publication that bills itself as "The Magazine of Temporary Culture." Catchy...and to some extent accurate, in that AFTA still places a great deal of emphasis on popular culture.

For example, the highlight of this issue is Bill-Dale Marcinko's interview with DAWN OF THE DEAD writer/director George Romero, which provides a great deal of background on his films and much valuable insight into the mind of this talented creator. Also of considerable interest is Howard Johnson's first-hand report on the filming of MONTY PYTHON's LIFE OF BRIAN and other still-current Python news. Ten pages are given to discussion of New Wave music through record reviews by Bill Sherman and others. (Over-featured is a ridiculously complete transcription of every known Steve Martin routine.) There's a hodgepodge of commentary, reviews and advance news of recent and forthcoming movies, books, and television. And -- oh yes, toward the very end almost as an afterthought, those wonderfully dated comics reviews.

But AFTA could also be called "The Magazine Of, By, and About Bill Dale Marcinko." Or even more dead-on, the slogan could be "The Magazine Of Fantasy, Reality, Or Hypocrisy" -- and at any given moment, only Bill Marcinko knows for sure which one it is.

But before I delve into that, a digression. Bill Dale is also marketing AFTA T-shirts now. $6.00 can turn you into a walking billboard, front and back, for Bill's baby. The profit from these overpriced billboards, says Bill-Dale, will be rechanneled back into AFTA to help it survive. This makes for an interesting contrast to Bill's constantly stressed philosophy of anti-commercialism, and reflects a 180° turnaround in his marketing strategy. Consider the following progression:

- The print-run for AFTA #1 was too low to accomodate the demand that materialized after Bill had given away countless freebies.
- He made the same mistake with #2, necessitating a second printing (minus 8 pages worth of material that appeared only in the first printing) that had to sell at a loss to fulfill obligations made to various dealers.
- AFTA #3, he claims, set him back $2500 -- and no wonder. This volume is commercialism incarnate, designed with the dealer in mind; a full-size magazine with a slick wraparound cover and snappy graphics.

Mind you, there is nothing inherently evil about upgrading one's standards in this manner. But in AFTA's case, it may prove to be a tragic mistake. It's no longer the archetypical "Everyman Fanzine" in this incarnation. Previously, anybody could write or draw for it; Bill published almost everything submitted. AFTA was to be an easily accessible forum for anybody who had anything to say about comics, media, popular culture, or fandom. He made fanzine publishing look easy, and touched a fannish nerve that delighted many. Now, with its new slick format, AFTA is bound to discourage the typical reader from contributing, and its de-emphasis of comics will disinterest many fans from reading it altogether.

But perhaps most discouraging is that, having lost sight of what AFTA was originally intended to be (and what made it so popular), Bill has not yet made clear what AFTA is now. The letter column alternates between real and made-up letters of comment -- is it a serious forum for discussion, or a humor magazine? The entire issue is frequently interrupted by ficticious excerpts from Bill's made-up diary. He is a very creative, imaginative, and deeply effective writer, and he leaves the reader unsure whether AFTA is meant to be a legitimate fanzine or an outlet for Bill's fiction. He switches from deadly seriousness to fiction to satire at the drop of a hat, giving the reader no cue as to when the switch is made. The result is a confusing mishmosh of fantasy and reality. Is Bill serious, joking or hypocritical when he insists that "...AFTA must turn into a fight against commercialism..." when in fact it now reeks of same? What mode is he in when he discusses political issues? When he says he wants his readers to be one big happy family? When he claims to have been beaten up last summer by people who didn't like his fanzine? When he begs for money to help AFTA survive??

Ultimately, AFTA #3 is a 68-page testimonial to Bill-Dale Marconko's twisted sense of humor, and says more about the publisher than any of the subjects and areas it portends to deal with. Of particular significance, perhaps, is an article in this issue entitled "What's So Funny About Comedy?" in which Bill carefully analyzes and dissects the function of humor and its various forms: Farce, Absurdity, Irony, Satire, etc. At one point, in discussing the presentation of comedy, Marcinko asks "If I take (a) series of jokes and imprint them on my body with a hot fire-poker, are they going to be more warmly received?" He then hastily points out that he has just made an incidental pun.

I would say, instead, that the joke is on him.

RATING 6 / JAY ZILBER

INSTANT GRATIFICATION #1 - $1.50 - 62 pages - subs 3/$4.00 (Third Class), 3/$6.50 (First Class) - Published by Marilyn Bethke, P.O. Box 666, Somerville, New Jersey 08876

This is a zine which says it devotes itself to comic book fandom, for "comic book fans who aren't afraid to grow up." I can't agree entirely with this cover blurb. For one thing, what attempts at criticism in some articles in this zine ends up as opinionated bitching. Luckily for this zine, the majority of the writers have a firm hold on their sensibilities.

In a guest editorial by Mike Gold, and a feature by Mike Catron, both writers try to point out the problems with fannish criticism of comics, and what attitudes need to change before comic book criticism can be taken seriously. Other features include a transcription of a talk given by Trina Robbins at Phil Seuling's Comic Art Convention in July 1978 on "Women in Comics" which is a nice, brief rundown of Golden Age heroines; Margaret O'Connell's column in which she discusses fan attitudes towards sexism in comics and where she proves that the only fantasy she could enjoy are the works of Marion Zimmer Bradley (who doesn't preach her feminism, however; that's why I enjoy reading her fiction); a lengthy and philosophical review by Cat Yronwode on the changes incorporated into the TV movie version of Doctor Strange (which is the best example of what this zine says it's trying to do); an article on why the Starlord comic fails as science fiction; and a brief conversation with the infamous Dr. Wertham, followed by a guest essay by the aforementioned psychologist (who has never learned that psychology is a science, not some sort of sensationist popular literature where someone with his lack of common sense can propagate his ideas on the cure for our country's problems.)

Many other short features pad out this issue, including book reviews and letters. The zine has a disturbing way of rubbing off on your fingers as you read it since its printed on cheap newsprint, but since it packs a lot of punch in the way of thought provoking material (even if you disagree with some of it) I'll give it a...

RATING 8 / VERNON CLARK

THE WEIRD TALES STORY by Robert Weinberg - $16.50 + $1.00 postage - Hardback, 140 pages - Published by Fax Books - Available from Robert & Phyllis Weinberg, 10606 S. Central Park, Chicago, Ill. 60655.

THE FIFTH BOOK OF VIRGIL FINLAY - $15.75 - 132 pages - Published by Gerry de la Ree, 7 Cedarwood Lane, Saddle River, New Jersey 07458 [Hardback]

EMPEROR OF DREAMS: A CLARK ASHTON SMITH BIBLIOGRAPHY Compiled by Donald Sidney-Fryer - $20.00 - 304 pages - Published by Donald M. Grant, West Kingston, Rhode Island. [Hardback]

What did H.P. Lovecraft, Clark Ashton Smith, Virgil Finlay and Tennessee Williams all have in common? They all did work for Weird Tales. Tennessee Williams made his first sale to WT. Lovecraft and Smith did the majority of their short fiction for WT, and Finlay made his first major sale to WT and became its premier artist in the latter 1930's, doing a vast amount of illustrating for them. It was people like these, plus many others, whose legacy has insured that Weird Tales will be a magazine whose name will never be forgotten, even though it is gone these twenty-five years and there is no short fiction terror periodical which has risen to carry on its work. WT was unique, and remains so to this day.

Robert Weinberg, who, in the early seventies contributed a short column on pulps to the RBCC, has written an extensive chronicle of the existence of the pulp Weird Tales, examining it almost issue by issue, as he covers the stories, the cover art, the interior art, the editors, the competition and all the aspects that contributed to the rise and thirty year existence of that title. Accompanying Robert's detailed text are many carefully selected illustrations culled from the pages of WT, enough to delight the most demanding art fan. There is also a gallery of cover reproductions, as well as some totally new art especially commissioned for this book by Alex Nino, and his art captures all the many facets which the magazine itself possessed. There are over a dozen pieces of Nino's supercharged brilliance, plus the frontispiece and endpaper.

This book is a definitive effort aimed at anyone who enjoys weird fiction. It is not just a study of this pulp, but in many respects a history of weird fiction in that era as it uncovers stories and writers who have been overlooked by most of today's audience.

It's a job well done and a book worth having.

Virgil Finlay was a regular contributor to Weird Tales from 1936-1940, and again from 1952-1954. Two things could be said about Finlay's art for WT. First, that it was exquisite. Second, that it suffered from poor reproduction in the magazine, although sometimes it was better than others. Originally, Gerry de la Ree had intended to end the series of Finlay books with the fourth, but recently a previously unknown book of printers proofs belonging to the late WT editor Farnsworth Wright was uncovered, and this book contained a great many of the drawings by Finlay. Combining some of these proofs with originals which still existed, Gerry de la Ree has produced a book of composite excellence. What makes it especially interesting is that this book is comprised of Finlay horror and fantasy art, as opposed to the heavy doses of science fiction art which make up the other books. It is fascinating to behold the range this man possessed. One becomes convinced that his art had no weaknesses, but only strengths. One is oftentimes surprised and amazed by the unique approaches he took to subjects so that his layout and composition always altered with the subject.

For Virgil Finlay fans, weird fiction fans, and Weird Tales fans, this book is a treasure trove.

Clark Ashton Smith has not really received the attention in fandom that other weird fiction writers have. He was a fantasist of the highest order who was a contemporary of Lovecraft and Howard and who, I think probably influenced them as much as they influenced him, and the greatest body of his fiction was done during the thirties.

Smith has had a seminal influence on many other writers since as his fiction is very meticulously wrought and is composed of a vocabulary much larger than that usually found in short weird fiction. His writing style is both florid and imaginative.

This book is the first bibliography that has been published of his writings and it is remarkably extensive as it covers all of Smith's fiction and poetry, as well as any articles which had appeared anywhere about him. It has a chronological listing of his short stories as well as indexes to all of his books. It is a thoroughly exhaustive research effort.

Aside from this, there are also some personal

glimpses into Smith's life and work brought by people who knew him (like E. Hoffman Price) and people who didn't know him but who were markedly influenced by him (like Harlan Ellison.)

For someone who is only casually interested in either weird fiction or Clark Ashton Smith's writings, this book would have a great deal more than they would be interested in. Mostly this book is aimed at the archivist and the strong Smith admirer, although the colorful dustjacket by Ned Dameron is sure to interest any weird fiction coterie, whether Smith fans or no.

Things have really been booming lately for the fans of Weird Tales and the many fine authors that magazine brought into print.

ALL THREE RATING 10 / JAMES VAN HISE

AXIS IN AGONY! by Boris Artzybasheff - $3.00 - 48 pages, 5 1/2 x 7 1/2 - Published by Glenn Bray, P.O. 4482, Sylmar, Calif. 91342

Boris Artzybasheff...he hates in paint! So says the heading to the introduction of this exact facsimile reprint of a booklet published by Wickwire Spencer Steel Company in 1944. Ostensibly this is a presentation of surrealistic paintings by Artzybasheff in which he portrays the Axis powers, our enemy in WWII, in all their twisted vileness. That it is a pro-American, anti-Axis propaganda package there is no question, but at one and the same time it is something else as well. Propaganda for Wickwire Spencer Steel as all the paintings portray the Axis being crushed and defeated symbolically through the efforts of Wickwire Steel products.

It's a clever device, of that there is no question. What is amazing is that it was done so well as these paintings are incredibly good as they seem like painted political cartoons employing bizarre representations. My favorite is the portrayal of *INSECT NAZIS* coming up against Wickwire Spencer screen cloth.

This is a really nice little booklet. Boris Artzybasheff is definitely a talented commercial artist whose work has been long overlooked. This is fine art and fine satire.

Buy bonds!

RATING 10 / JAMES VAN HISE

A-Z COMICS - 75¢ - 28 pages - 5 1/2 x 8 1/2 - Published by Walter Rodgers, P.O. Box 896, Dover, New Jersey 07801

Artist and writer Walter Rodgers introduces himself to his readers in a self-portrait on the cover of this alphabetical exercise. He appears on the cover because, as he explains in a brief monologue, "I belong here. I'm responsible for the book contained in this cover, and I'm out here to take that responsibility. Seems only right."

A-Z Comics is a collection of twenty-six short thematic comic strip exercises, one for each letter of the alphabet, beginning with Ant Comics, Brat Comics, Crypticomix, all the way through Zenith of Auldwerld. Walter describes his goal here as -- in his own small way -- to try to "expand the parameters of the (comics) medium." There can be no denying that A-Z Comics is indeed a departure from the usual ama-strips that permeate the fan press, in that it's not laced with Kirby swipes or Lee dialogue imitation. But neither does it break new barriers in format or approach that some of the more creative endeavors of the non-newsstand or underground comics have not experimented with already. In fact, Harlan Ellison's Chocolate Alphabet uses the identical concept as a starting point, although the more modest A-Z Comics (which I'm certain was conceived simultaneously and independently) goes in somewhat different directions.

Most of the 26 one-page strips succeed to varying degrees. A few are intentionally incomprehensible; some lead toward pompous intellectualism; but several are very clever and amusing. Each one is an experiment for Rodgers, as he plays with a variety of different styles and themes. Rodgers has not quite matured as artist or writer, and it's interesting to see the young creator looking for his creative niches. On the other hand, his work lacks the polish of the professional and the overall quality of the final product is uneven from strip to strip. His skills have not quite developed to the point where they are the equal of his imagination, and the book suffers for it.

Still, A-Z Comics is a very positive starting point for Rodgers. Rather than coming out on the cover to accept the responsibility himself, he should have every reason to feel secure enough about his next publishing project to let his work stand on its own merit.

RATING 7 / JAY ZILBER

LOLLAPALOOSA #2 - $2.00 - 56 pages - Published by Mitch O'Connell, 266 Spruce Street, Boulder, Colo. 80302

With postage and printing costs what they are today, there is nothing unforgiveable about a two-dollar price tag on an average-size fanzine. But that fanzine had darn well better deliver two-dollars worth of reading material. Lollapaloosa #2 can be adequately read from cover to cover in less than fifteen minutes. Nothing inherently wrong with that either, if they're really fascinating, absorbing minutes. I leave the reader to decide whether the zine lives up to its price tag.

The first 23 pages are given to a very, very complete Neal Adams index, illustrated here and there by snatches of the comics and characters Neal has drawn. Some are directly reprinted from his work; others are Mitch O'Connell's careful copying. The index is complete to the point where it mentions Adams inked Mister Miracle's eyes on the splash of Mister Miracle #19, and yet I caught a couple of omissions right off the bat -- specifically some of his DC covers and fanzine work. Another five pages are devoted to the second half of what is billed as "the largest Wrightson checklist in print," but if you want the first half, you'll have to order Lollapaloosa #1. Cutting up a potentially valuable reference list in this manner seriously impares its value, but this doesn't seem to have bothered O'Connell. However, its claim to being the largest index of Berni Wrightson's work probably cannot be disputed; it goes so far as to list such trivia as a personal business card he's illustrated, and the fact that Neal Adams drew Wrightson on the back cover of Superman Vs Muhammed Ali. I wouldn't be at all surprised if the first half included listings of his Kindergarten finger-paintings.

But this ultra-completeness is not a point against its favor, and the rare omissions and even some of the more aggravating typos and misspellings are forgiveable. What bothers me most of all is that the 28 pages O'Connell chose to use for indexes, could have been reduced to half that many pages if any attention at all had been given to basic economy of layout and design. Every single page is rife with large white spaces and margins. Had more time been spent on planning efficient layouts, O'Connell could have dramatically reduced his page count and price -- or used the extra space for material that would have made for more engrossing reading than do indexes.

In between the indexes is a short portfolio of con sketches by Howard Chaykin, Ernie Chan, Neal Adams, Joe Staton, and Marshall Rogers, and one original by O'Connell himself (who also inked three of the other sketches). Mitch O'Connell is a superior and competent fan artist; I'd much prefer to see him exercise his own talents than have to stomach yet another obligatory batch of con sketches, four of which are Batmans. The Adams sketch is the same drawing of Conan that Adams does for everyone who asks for a Conan sketch, and in this case it's reprinted from somebody else's fanzine to boot (and is acknowledged as such). This reliance on token pro contributions in an effort to make fan-

zines more commercial or saleable is as depressing as it is prevalent. And it doesn't really work, either.

Rounding out the issue are three short fan strips by O'Connell (one of which is continued next issue). All are adequate, though extremely derivative of contemporary Marvel and DC formula. They reflect what seems to be the basic flaw behind Lollapaloosa's one man show: The publisher is so anxious to get into fanzine publishing that he hasn't really thought out any new or original approach to the fan press; instead he's rushed out a product that looks like any number of other ill-planned premature fanzines. There is nothing in Lollapaloosa that hasn't been done before, or better.

Which is not to say that the zine is a total failure. With the limited resources available to him, O'Connell has assembled a fanzine that achieves everything he set out to achieve. My advice to him, then, would not be to do better, but to aim higher...there is a subtle difference which I hope will not escape him. But in the meantime...

RATING 4 / JAY ZILBER

WEIRD TALES COLLECTOR #5 - $2.00 - 36 pages - 5½ x 8½ - Published by Robert Weinberg, 10606 S. Central Park, Chicago, Ill. 60655

This fanzine is devoted to the reader and collector of the fantasy pulp magazines and specifically the greatest of all fantasy magazines, Weird Tales.

This issue leads off with a long retrospective on the Jules de Grandin tales by Seabury Quinn which appeared in Weird Tales. It's an interesting article on this occult detective series even if you're not familiar with these stories. It also provides information as to where some of these stories have been reprinted if one wants to search them out and enjoy reading these fine weird fantasies.

The other major piece is the fifth and concluding installment of a complete index to the contents of Weird Tales. This index is a useful and essential tool to any lover of fantasy fiction. Parts 1-4 are in the first four issues of WTC.

Other contents include editorial material, a lettercolumn, scattered poetry, photos of WT authors, and an article on the favorite stories from WT.

While highly specialized as of the present, WTC in the future plans on broadening its scope and including other famous fantasy magazines in the index section.

If you're at all interested in fantasy fiction, you should get this zine.

RATING 8 / VERNON CLARK

STARFIGHTERS #1 - $1.25 + 50¢ postage - 24 pages - Published by Landgraphics, Ken Landgraf, 315 E. 21st Street, Apt. 7-H, New York, N.Y. 10010

This is an anthology SF comic. The first story, "Starfighters," is the first part of a continued story. The artwork was generally okay, but some of the design work was obviously done by someone whose only exposure to SF is through comics and movies. I refer to a scene when crewmen are garbed in typical stretch type garments. There is an exception, however, as one gent is bare from the waist up, clad only in a fur vest! Of course this fits this guy's one-dimensional character, as he is the typical belligerent barbarian type transposed to an SF environment. Errors of this type abound through the rest of this story's script and art.

The second story in this issue, also the shortest in length, is fairly good. It has the twist ending typical of most SF/Horror stories in comics.

The last story in this issue deals with a futuristic SF wrestling match. That's right, just like "Championship Wrestling." The art is as unimaginative as the initial story concept.

I can't tell these guys where to begin their next book, except maybe they might try to not emulate the latest stuff from Marvel and DC. Starfighters is as bland and artless as anything the big pros put out.

RATING 3 / VERNON CLARK

ROCK COMICS #1 - $1.25 + 50¢ postage - 28 pages - 11 1/2 x 15 on newsprint - Published by Ken Landgraf, 315 E. 21st Street, Apt. 7-H, New York, N.Y. 10010

This comic has as its theme, rock music. This means, of course, that you will now experience the transformation of a rock musician into a 'superhero'. Need I add from the beginning that I found Marvel's Kiss book probably the worst piece of trash ever called a comic book?

First, at least Landgraphics had the sense to try and fictionalize their own concept here of a Rock-Hero (if you can call it sense.) The lead strip, called "Axe McCord," might have been promising as the artwork shows some flair for the superhero comic form. However, the story is just plain dumb. Unimaginative, too, since the lead character sings a song which is an obvious swipe of Chuck Berry's "Roll Over Beethoven." If this was supposed to stir up some vision in the reader's mind, it was lost on me. As soon as I saw those changed lyrics, I laughed. I, of course, then expected this story to develop into a parody of the super-hero comic form, since using a Rock-Hero could be considered a parody of both super-hero comics and the adulation accorded to rock superstars. Don't be surprised, however, that this strip takes itself seriously I wasn't able to. This story is continued in the next issue, and to be honest, I'll say I'm not anxious to see it finished.

Two other stories are presented in this comic book. Neither is any better than "Axe McCord." One has the distinction of being drawn by Neal Adams. Only the most fanatical Adams collector need bother buying Rock Comics for this reason.

RATING 3 / VERNON CLARK

TIME LAPSE GROWTH - $2.50 - 4 1/2 x 5 1/2 - Seven color xerox loose sheets and black & white wraparound cover - Published by Jamie Alder, 9970 Liberty Road, Chelsea, Michigan 48118

In the baffling tradition of Heavy Metal, artist Bill Shut has concocted a portfolio of seven photo-and-painting montages, color xeroxed them, and slipped them into a little illustrated folder, and called it TIME LAPSE GROWTH: A Television Magazine For Trees. Some of these quarter-page snippets are visually fascinating, and no doubt he enjoyed working on these bizarre surrealistic creations, but their relationship to the comics medium is tenuous at best. They are numbered in sequence, and publisher Jamie Alder's cover letter refers to this collection as "comix," but the reader must be made aware that it bears no obvious resemblence to comics as they are commonly understood; sequential pictures and words that tell a story. There is a sequential relation from picture to picture, but the readers must determine this abstract relationship for themselves.

Color xerography does not come cheap, but these being only a quarter the size of standard 8 1/2 x 11 paper leads me to assume the originals were ganged three and four to a page, then cut to size. If this was the case -- and unless they are being printed one set at a time according to demand -- $2.50 is an extraordinarily high price for such a project. Caveat emptor, folks.

NO RATING / JAY ZILBER

SHOT IN THE DARK #1 - $2.00 - 48 pages - Published by Mike Langevin, 729 Hyde Street #10, San Francisco, Cal. 94109

This is a first issue of a fanzine, and certain allowances have to be made for that. The editor and publisher are just starting out, experimenting with full-scale

amateur publishing for the first time. There are bound to be mistakes, errors in judgment, flaws that can only be corrected with the experience of putting out another few fanzines. Ama-publishing is, after all, a learning experience, and making mistakes is part of what it's all about.

That said, Shot In The Dark #1 is a decent first issue. It is devoted to two subjects: creative writing (especially poetry) and fan strips, which are illustrated by a wide range of style and skill. Much of the prose and poetry treads a bit too far over the line of pretentiousness; also each one is set in a different typeface which tends to grate on the nerves after awhile. Three of the four strips are continued -- another common mistake of beginning faneds. (Strips should never be continued until the fanzine is well-established and has a regular following...otherwise, there's a strong likelihood that the conclusions may never be published at all.) The longest of the strips, a ten-page cosmic superhero/ine origin story written and drawn by David Schock, is far too ambitious a project for him to have taken on at this point in his development as artist or writer. Indeed, the standard first issue mistakes are all present and accounted for.

Still, the magazine's flaws are adequately outweighed by its high points. The other three strips are superior fan efforts; in particular, a six pager by Peter Reynolds entitled "Wizard! Save My Soul" is told in an unconventional manner almost entirely without panel borders and successfully maintains the narrative flow with some neat stylistic tricks. SHOT's production values and graphics in general are clean and professional, excepting only that some of the poetry pages are laid out with atrociously large white spaces and margins. (This may have been the desired effect, though; many creative writing and poetry magazines use this grossly inefficient sort of layout in the name of A*R*T.)

A great many talents went into the production of this fanzine, and the enthusiasm is evident. An uneven but worthwhile first issue.

RATING 6 / JAY ZILBER

FILE 770 - Published hexaweekly - subs 4/$2.00 - 16 pages and up - Published by Mike Glyer, 14974 Osceola Street, Sylmar, Ca. 91342

While Locus covers adequately news of the science fiction field, File 770 is a newszine devoted to information of interest to science fiction fans. Regular features include news items, fanzine reviews, In Contention (an opinion column by Victoria Vayne), and a lively letter column. The tenth issue was the 1979 yearbook, and it included results to its poll, a very complete convention listing, and a list of all the major science fiction clubs in the United States. Issue 11 reviewed the best science fiction fanzines of '78. The next issue announced that Isaac Asimov had been selected to be story consultant for the second season of "Battlestar: Galactica" had the show survived for another season. As I write this, the last issue (no. 13) contains the latest information on the Hugos, the Nebulas, and the FAAN awards. The 'zine is a labor of love on the part of the editor. It has a nice layout and good filler art. The mimeo reproduction is excellent and the articles are informative, so it is definitely recommended for the fan who wishes to keep up with the happenings and controversies of the field.

RATING 8 / DENNIS FISCHER

WHIZZARD #12 - $2.00 - 48 pages - Published by Marty Klug, 5730 Chatport Road, St. Louis, Mo. 63129

The emphasis here is on friendly, chatty interviews, and this issue of Whizzard features four conversations with fan favorites Jim Starlin, Walt Simonson, Mike Golden and Mike Nasser. Each interview is accompanied by a complete index of their fan and pro work. Whizzard's approach to interviews are, for the most part, intelligent and interesting, and though they avoid the sensationalistic dirt-digging approach employed by some fanzines, they still reveal new insights into the minds and lives of these creative people, and into the comics industry as a whole. The Jim Starlin piece, in particular, exposes some of the day-to-day editorial practices brought about by Marvel company politics, and also deals with the problems in getting the new Comics Guild off the ground. All of the interviews, however, are with comics artists -- as were the previous issues's four interviews with Steranko, Smith, Chaykin and Austin -- and this gives rise to a question of balance. Whizzard might be well-advised to strive for more diversity in approaching comics professionals who work in other capacities.

(It should also be noted that the Nasser interview appears in an extremely truncated version; much of it was deleted for sensitive reasons relating to his mental illness.)

Rounding out the issue is an overview of the Goodwin/Simonson "Manhunter" series, an analysis of the SILVER SURFER trade paperback, a variety of columns, reviews, fillers, and an excellent thought-provoking letters page. In many ways, a healthy compliment to the negativity of The Comics Journal. Whizzard could be a contender as a major-circulation fanzine if it were published more than twice yearly. Graphics and layout are consistantly professional and imaginative, marred only by minor organizational problems and a couple of unobtrusive paste-up lines. The level of writing is unusually high, and unusually positive and optimistic as well. For example, both the SILVER SURFER discussion and an overview of the "Invasion Of The Body-Snatchers" remake -- two recent media events which have received many mixed or thumbs-down notices elsewhere -- are given favorable discussion here. Criticism is constructive, thoughtful, and perceptive; cynicism is rare, and the issue contains only one genuine "downer," a comparison of the state-of-the-art of the comics industry eight years ago with the declining standards of contemporary 40¢ comics. (Curiously, the writer fails to consider gains made in the level of storytelling and subject matter, and completely ignores Marvel's full-color magazine line and other new format experiments.)

Overall, Whizzard succeeds in nearly everything it sets out to achieve, and stands as an archetypal model of excellence for a medium-budget fanzine. A best bet.

RATING 9 / JAY ZILBER

BEST BUY COMICS - $1.00 - 36 pages - Published by Apex Novelties, 353 Frederick Street, San Francisco, Cal. 94117

There are lots of "stars" within the world of underground comix, but Robert Crumb is undoubtedly *the* superstar. Beyond that, he's the only underground artist even remotely known to the general public, i.e. the unwashed masses.

This is primarily true because of the Fritz The Cat films and books. But Crumb obviously didn't care for the fickle attentions of the mindless public, nor the "fad" Fritz was becoming, so he killed the cat off in People's Comics.

Despite his opinions of the average citizen, Crumb seems devoted to exploring and commenting on society in general. This has always been the case and there's no end in sight.

Crumb has mellowed somewhat with age, but not so much that he's lost his bite. Whereas before much of Crumb's work was a parody of, or a satire on, American life, and cartoon humor was the main objective, he now seems to have shifted into a mood of contemplation and despair. He's offering us commentary instead of

stories, or at best, in the *guise* of stories, and the laughs have turned into intellectualized chuckles.

There are lots of people who are just sick of all the shit that's being fed to them day after day; the shit from the government, the shit from the economic analysts, the shit from the Middle East, the Russians, the Cubans, the contrived energy crisis that comes and goes, the shit and the lies and the manipulations from those mysterious figures in the shadows who create and control everything that happens in our everyday lives.

What the hell is happening?

Well, that's the question Robert Crumb asks in his newest comic, sort of.

Best Buy Comics is actually a collection of strips that he did between 1977 and 1979 for the Coevolution Quarterly.

Many of the strips are "day-in-the-life" type vignettes with people wondering, "What does it all mean?" and others with eerie *feelings* that we're all doomed.

A couple of the strips are rather dull, such as "The Nerds", that carries the rather limited conversation of two mindless jerks a bit too far. Maybe that's the point, but the rest of the strips are much more interesting. A good one is the very insightful "The Goose And The Gander Were Talking One Night." A man and his wife (people in the form of geese) go for a walk and their talk centers around a feeling that all is doomed, so why worry about it? It's better just to go on living and hope "it" never happens. An excellent one-pager shows "...a second-rate president who couldn't stand up to the power elite..." and in his hopeless despair pushes the final button.

"Mr. Nostalgia" visualizes the feelings that many people have of wanting to go back to the days when life was (supposedly) easier, less complicated, less technological. But he depicts a guy who carries this wish to an unrealistic extreme, letting it get the best of him.

The finest piece in the book, and perhaps Crumb's best cartoon in years, is a half-page strip called "Kiwi," showing two of the little birds out for a stroll. Suddenly, a hunter pulls up. The kiwis turn and run, but the hunter, without even stepping from his jeep, blows the head off one of them. The surviving kiwi turns to see its friend or mate (it's unclear and unimportant which) dead, and plops down to weep with a broken heart. This is shown in just five panels and without any words, and the piece is truly artful, sensitive and sad.

A few of the strips feature Crumb himself, two of them dealing with modern dance. The longer one (the other is a one-pager) has Crumb running a modern dance workshop, and it seems to express something of an Isadora Duncan attitude that art is more important than government or any other of life's petty problems, but still with tongue firmly in cheek.

While Crumb concerns himself with society's problems, he still takes a few stabs at the mindlessness of many of its people, such as punks in hot rods, and women who live to shop and eternally search for "...the ultimate shopping mall." A nice piece is "Little Joe in Morbid Preoccupations," in which Death comes to get poor Joe. Woody Allen did it better in his book, GETTING EVEN, but Crumb does a pretty good job himself.

The last strip in the book, which the Coevolution Quarterly rightfully rejected, is another team-up with Crumb and Aline Kominsky. I'm really getting sick of seeing Aline's artwork. Her writing is fair and much in line with Crumb's style, but as an artist, Shary Flenniken she ain't. Kominsky's art is like that of a child, or anybody who suddenly got the urge to draw without any prior experience. I enjoyed her two "Dirty Laundry" comics, but enough is enough! Amazingly, Kitchen Sink recently published a solo book by Kominsky.

Finally, a couple of smaller pieces show people who have just said, "To hell with it!" and put all the frustrating crap out of their minds, opting for a good time instead. Get rid of the newspaper, guzzle a beer, and get down with the B-52's.

Who cares about Ted Kennedy, anyway?

RATING 10 / MARK BURBEY

COMIX WORLD #113-116 - Published bi-weekly, subs $6.00 for 24 issues - 2 pages - Published by Clay Geerdes, Box 7081, Berkeley, Ca. 94707

Comix World is a twice-a-month newsletter devoted to the underground and small press comics publishing scene. Advance notices and announcements of forthcoming comics make up the majority of the newsletter, along with occasional items of interest to the underground comix publishers scene.

The format consists of fast news blurbs concerning new comics along with cover or interior art reproductions. News items of related interest tend to be blocked off into a separate column. Occasional photos are presented of various underground comix personalities. In #116 is an interesting commentary-editorial on the problems associated with becoming a small press comics publisher. Should be required reading for any would be fan publishers.

RATING 8 / VERNON CLARK

DR. WIRTHAM'S COMICS AND STORIES #4 - $1.50 - 60 pages - 6 3/4 x 10 - Published by Clifford Neal, 378 Judson Ave., Mystic, Conn. 06355.

This has to be one of the best undergrounds I've ever had the pleasure of reading. There are a bunch of fine SF/Fantasy comic stories in this issue so I'll only touch the highlights.

"Cheating Time" by Mark Burbey and Gene Day is an excellent SF story highly reminiscent of something from an old EC. It, of course, has a nice twist ending and the art is some of the best I've ever seen from Gene Day, who gets better every time I see him.

"20th Century Fox" is probably the best story in this issue. It's not really a story in the traditional sense, as the art doesn't have any word balloons or captions. What each panel does have is a short descriptive title, followed by one or more popular rock music song titles. Reading this story becomes an intriguing puzzle as one absorbs the allusions from the indicated song. This is really a unique approach to story telling, and the art is a stylistic compliment to the story technique. If you still have any trouble with this, the writer/artist has a long introduction which should fill you in on anything you can't understand. A personal suggestion to increase your appreciation of this story is to play each of the indicated records/songs you might have while reading the story. It will certainly heighten the story's impact.

After "20th Century Fox" it would be hard to be impressed by anything else, so I'll leave you with the fact that there are four other excellent, albeit more traditional comic SF/Horror stories that are all in the great EC vein. You won't be disappointed when buying this comic, let me assure you.

After such an ecstatic review, it should be obvious that I give this book a...

RATING 10 / VERNON CLARK

FUNNY INSECTS #1, WEIRD RIPOFFS, FRIED BRAINS, VIOLENCE SAYS "I LOVE YOU AMERICA," BABY FAT #1-3, and WEIRD WAITRESS FANTASIES - 50¢ each, 5 for $2.00 - 8 pages each - Published by Comix World c/o Clay Geerdes, Box 7081, Berkeley, Calif. 94707

This is an assortment of eight page humor comix ranging widely in quality.

Funny Insects #1 is, as the title says, supposedly funny one-page cartoons dealing with word transposition using the word "bug" and coresponding cartoons.

RATING 3

Weird Ripoffs uses cartoons to deal with strange criminal behavior. Of the eight one-page cartoons, four can be considered as being successful in their attempt at humor. Particularly the cartoon which deals with jewel thieves who continually rob stores of fake gems.

RATING 5

Fried Brains, another entry at humorous one-page cartoons dealing with true news items. The only really successful one is an ad for Kool-Aid T-shirts from Jonestown, Guyana.

RATING 3

Violence Says: "Love Me America" is utterly impossible to describe. I personally found it plain lousy. That's really an understatement since the snide attitude it takes towards violence (and the resulting graphic examples of violence rendered in a primitive art style) seem to be an attempt at raising our consciousness on the subject of violence. All I felt was that this is a ripoff.

RATING 1

Baby Fat #1-3. Yet more humor items based on true news stories, this series deals with items involving sex. Most of the humor is sophmoric.

RATING 2

Weird Waitress Fantasies has cartoons whose central character is a waitress. Most of the cartoons are pretty humorless. The only good one is "Fast Food Trials," which has waitresses cheering on a racing hamburger.

RATING 2 / VERNON CLARK

OMNIVERSE #2 - $2.00 - 52 pages - Published by Alternity Enterprises, 211 West 88th Street #3A, New York, N.Y. 10024

It's a puzzle. Omniverse, The Journal Of Fictional Reality, is the biggest success story in years, much to the surprise of everybody including its editors, Mark Gruenwald and Dean Mullaney. The premise behind OM is to solve puzzles of fictional reality...that is, to examine concepts developed in comics and literature, in the areas of science, history, culture, sociology, religion, etc., and to figure out how they work. Omniverse has been criticized for taking too seriously fictional concepts which were meant only for entertainment, and that its writers try to see things "between the panels" that were never really there in the first place. To these critics, OM's publishers explain their belief that "virtually anything that exists is worthy of study, and that study can be entertainment in itself." Omniverse takes this position very seriously; it is superficially patterned after scholarly journals and research papers, replete with extensive footnoting and technical jargon of Gruenwald's Omniversal Theory (as developed in his earlier "Treatise On Reality In Comics Literature). One might think a typical fan would be overwhelmed or discouraged by this format alone.

Yet Omniverse's first issue became what is arguably the most successful first issue of a comics fanzine of all time, having achieved a circulation of nearly four thousand. The long-awaited second issue will doubtless do even better. In response to criticism, Omniverse has lightened up a bit on the scholarly approach, but it is still cover-to-cover 52 pages of intriguing reading that makes the reader think, rather than merely absorb. That alone makes the magazine outstanding in its field. And perhaps what makes it altogether unique is that OM does not seek to judge comics or the latest goings-on within the industry; by close examination and study, it simply encourages new ideas and insights about the media that bring fandom together.

The subject matter dealt with in Omniverse includes a wide range of comics-oriented hypotheses, and branches out into other tangential areas of popular arts and culture as well. To look at the contents page, the magazine almost seems like a throwback to an earlier time in fandom's history when such discussions were commonplace and the fan press was totally unconcerned with which pros are stabbing each other's backs and how much "Captain Soforth" #1 is worth. (This may account for much of Omniverse's popularity; as a fanzine that deals specifically with comics characters and stories, it fills a niche in the fanzine field which has been empty for years.) Subjects covered in OM#2 include: the nature of comic books on worlds where superheroes are real; the true source of Kryptonian super-powers; the five incarnations of Dr. Doom; an examination of how the Sherlock Holmes stories by Arthur Conan Doyle relate to later Holmes tales by other writers; an exploration of the Ragnarok and Apokolips "godcycles;" case studies of recent comics and sf; and more still...

Visually, Omniverse #2 is without peer, and the writing is at the top. Once OM's premise is accepted as valid, then its execution can be considered all but flawless; its sole weak point is merely that the editors encourage such an intellectual approach to the subject matter that the language almost interferes with getting the message across. But this is done in the name of accuracy and efficiency -- to do any less would be to talk down to the reader, and it is a testament to the intelligence of fandom-at-large that this is not necessary.

RATING 10 / JAY ZILBER

FANTARAMA #9 - $1.00, subs 6/$4.00 - 46 pages - Published by Pubbug Press Publications, 11220 Bird Road, Richmond, British Columbia, Canada V6X 1N8

First off, with this issue of Fantarama, the Lulu Revu again becomes part of this zine. The Lulu Revu is one of the best sources of fanzine reviews in comic fandom and is a definite asset to Fantarama.

Other features include an interview with alternative comics publisher Jim McPherson (publisher of Phantacea), a look at Canadian radio programming, a report on Rain con, a portfolio by fan artist Ron Kasman, a short book review column, a long review of the SF film "Invasion of the Body Snatchers," an extensive list of 1979 conventions, and a feature called 'Fanzines Classified' where fan publishers list what they're looking for in the way of contributions.

This is really a good, fannish zine. It doesn't take itself too seriously and should provide any comic or sf fan with an enjoyable afternoon's reading.

RATING 8 / VERNON CLARK

ANDROMEDA #4 - $1.25 - 52 pages - 7 x 10 - Published by Andromeda Publications, Silver Snail Comics Ltd., 321 Queen Street West, Toronto, Ontario, Canada M5V 2A9

This issue sports an adaptation of an original story by one of SG & Fantasy's most interesting authors, Jack Vance. Vance is well known for his ability to create detailed and believable alien cultures. The story in this issue, "The Narrow Land," lives up to one's expectations of a Jack Vance story. The art is strikingly rendered by Tom Nesbitt. Though I was previously unfamiliar with Mr. Nesbitt's work, I can honestly say he has a great talent and a striking approach to graphic storytelling. "The Narrow Land" is one of the premier graphic stories I've seen this year.

Rounding out this issue are two short stories; one fantasy, and one humorous science fiction. The fantasy short, titled "For Tomorrow We Die," is a short of heroic fantasy, violence, and revenge. Told without captions, and in an artistic style best labeled as adequate, the story is none the less effective. The second story, "Space Stuff," again by Tom Nesbitt, is a humorous sf tale a la Vaughn Bode. Even the stylistic satirical style of Bode is mimicked. A quaint story of a post-atomic Earth with a punny message.

Andromeda is one of the best sf comics currently available, and their strength is their adaptations of professional science fiction tales.

RATING 9 / VERNON CLARK

COLLECTOR'S DREAM #5 - $2.50 + 50¢ postage - 128 pages - Published by George Olshevsky, 2536 Ulric Street, San Diego, Ca. 92111

This zine is really a 'dream.' Even with the fairly hefty price, you are getting every penny of your money's worth.

While there's no way I can cover everything in this issue, I'll mention some of the top flight material that it includes.

The zine starts off with part two of an editorial series on why "Comic Collecting Is a Small-Time Hobby." Mr. Olshevsky is not refering to the lack of over-pricing in the collector's marketplace, but the lack of recognition which the hobby receives and how fans can play an active role in changing the focus of the hobby. There's much food for thought in what he says here.

Other material of high interest includes three interviews with Roy Thomas, Jim Steranko, and Byron Preiss (all conducted at the 1977 San Diego Comic Con, but they're still highly relevant); a look at Filipino comics and some of the problems they have in not getting ripped off when trying to work with American comic companies; a long overview and price guide on the most important publisher of fantasy fiction hardcovers, Arkham House, including the largest cover gallery I've ever seen on Arkham; and a terrific article on collecting the comic books between 1946 & 1955, the so-called funk comics, with many interesting suggestions on building a representative collection of good books from this period.

There is a great deal more material in this jam-packed zine, and very few pages of advertisements considering its size.

Collector's Dream is well worth the price to any serious comics fan. I look forward to the next issue.

RATING 10 / VERNON CLARK

FANTASY CROSSROADS #15 - $3.00 - 44 pages - Published by Stygian Isle Press, 7613 Flint #A, Shawnee, Kansas 66214

This is one of the top semi-pro zines in the fantasy field. It regularly sports an impressive list of contributors and this issue is no exception.

FC leads off with a very interesting letter column in which there is much discussion about sexism in fantasy illustration. Editor Bacon correctly answers all the flack he receives on his printing fantasy nudes and aptly presents the most realistic approach to the use of nudes in fantasy illustration.

The features and fiction start off solidly with a very informative interview with Stephen R. Donaldson, author of the Thomas Covenant trilogy. Next we have one of Adrian Cole's Voidal tales, one of the most interesting new fantasy characters in recent memory. This story is filled with excellent writing and fine fantasy storytelling, and I'd not be surprised if Mr. Cole wins a major writing award in the immediate future. He definitely writes some of the best fantasy published.

Following this story is Paul Allen's column. This time around he discusses the sword and sorcery fiction of E.R.B. imitator Otis Adelbert Kline. Rounding out this issue are a book review column; two chapters of the R.E. Howard round-robin novel by Brian Lumley and Frank Belknap Long; assorted poetry; and artwork by Stephan Fabian, Steve Riley, Herb Arnold, and Jim Pitts. The cover by Fabian is one of the best pieces he has ever done.

RATING 10 / VERNON CLARK

SPACE AND TIME #51 - $1.00 - 60 pages, 8 1/2 x 5 1/2 - Published by Gordon Linzner, 138 West 70th Street #4-B, New York, N.Y. 10023

COPPER TOADSTOOL #5 - $2.00 - 96 pages, 8 1/2 x 5 1/2 - Published by Soda Publications, 7500 Bridge Street, Richmond, B.C., Canada V6Y 2S7

Semi-professional fiction fanzines occupy a sort of limbo insofar as mainstream comics fandom is concerned; it is as though they were part of some other fandom that does not intersect with the "real" one. To some extent, this image is the fault of the semi-pro fiction zine publishers themselves, since as a group they have largely failed to extend their own bounderies to encompass subject matter of interest to comics fans. But those few isolated publishers who do occasionally make this effort find that comics fans are generally unresponsive and their efforts are in vain. For this, the blame rests squarely on the shoulders of closed-minded comics fans who care to follow only what is most familiar and comfortable to them.

This mutual disinterest benefits neither fandom. Both lay claim to some enormously talented people whose work rarely gets exposure such as it deserves. The fan press thereby does both itself and fandom as a whole a great disservice by failing to broaden their circulations, infiltrating new circles and areas of fandom. It is left up to the fans themselves to actively seek out fanzines which interest them...and it is indeed unfortunate that few fans are active enough to consider the wealth of material beyond the self-imposed limits of their interest in the fan press. Admittedly, semi-pro zines such as Copper Toadstool and Space & Time have their low points, but at the same time they have plenty of corresponding highs as well. Superb fan fiction that could never be found in commercial markets -- not for lack of professionalism but for lack of commercial markets that could support their approach to the fantasy genre -- regularly turns up in the pages of these and other publications. I could not more emphatically suggest that they be given a look-see.

Exquisite for its unorthodox and unusual graphics and its thoroughly professional production, Copper Toadstool tends toward a greater variety of fully-illustrated short stories, diversified with poetry, reviews, interviews (this issue with fan-turned-pro comics artist Gene Day, who discusses the personal triumphs and setbacks of his burgeoning career), and reader' feedback. Toadstool's prose runs the full gamut from cutesy fluff to deeply affective, from pretentious to profound. There are discernable gaps between each author's level of skill at wordsmithing, but all the fiction published here treads securely above the line which divides rank amateur and competent beginner. And though the authors' names may not be familiar to RBCC readers, the artists represented this issue include Brad Foster, Willie Blyberg, Sam De La Rosa, and others who are making names for themselves in comics fanzines as well.

Space And Time works from a lower budget and circulation base, subscribing to the notion of content over form, but the material is assuredly on an even keel with Toadstool -- in fact, I find S&T's prose the more polished of the two. Its subject matter is somewhat less diverse, focusing primarily on prose and poetry alone. On the other hand, the material is more consistent, though it encompasses a wide variety of style and concept.

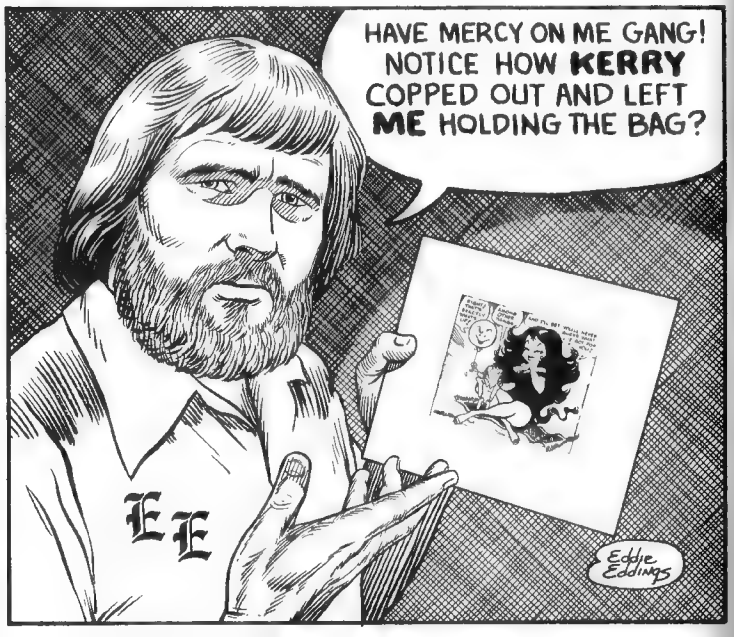
Neither of these two publications have more than a superficial common bond with comics fanzines, that being they are produced by non-professionals for the cause of self-satisfaction. But part of the satisfaction comes from having them read. Try them out...

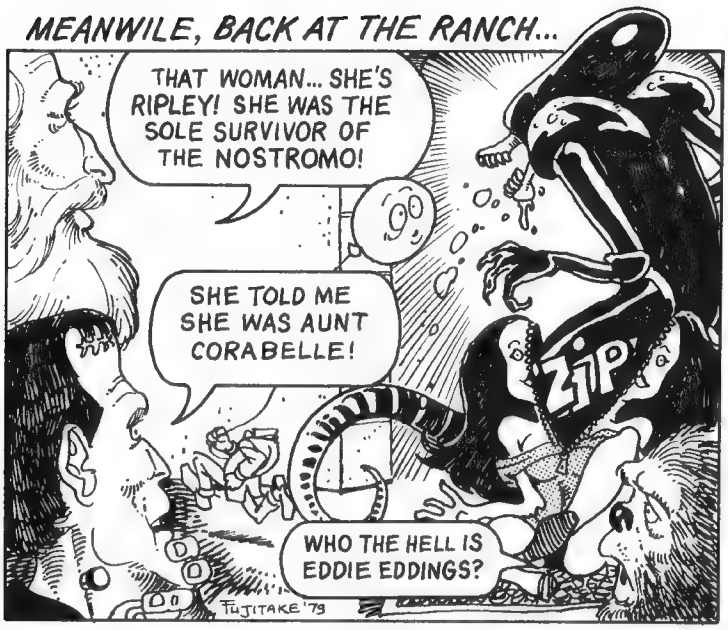
COPPER TOADSTOOL: RATING 9

SPACE AND TIME: RATING 8 / JAY ZILBER

THE RBCC ARTISTS' JAM - A round-robin exercise in madness.

WE INTERRUPT THIS STRIP FOR THIS IMPORTANT NEWS FLASH! ARTIST DON ROSA WAS ARRESTED TODAY FOR THE DEATH OF HIS AUNT CORABELLE. AUTHORITIES AREN'T SURE WHAT TRIGGERED THE INCIDENT, BUT SAY THE WOMAN'S LAST WORDS TO ROSA WERE ...
"OH, I THREW ALL THOSE OLD THINGS AWAY." WE NOW REJOIN OUR STRIP IN PROGRESS.





WITH THAT, THE MONSTROUS MANIFESTATIONS OF A NEW GENERATION'S COLLECTIVE UNCONSCIOUS DESCEND ON THOSE OF THE OLD...
WE'RE WITH YOU, H.R.!
THAT'S H.P., FETID ONE!
AAAA

HERE BE THE FACTS IN THE CASE OF S.R. BISSETTE...

I WAS BORN WITH AN UNUSUAL LUMP ON MY HEAD, WHICH DISAPPEARED AS I GREW OLDER.
A PRONOUNCED FASCINATION WITH THE ABNORMAL WAS OBVIOUS AT AN EARLY AGE.
FASCINATION TURNED TO OBSESSION...
MONSTER
MONSTERS
DINOSAUR
NO FAIR, BISSETTE!
NUTHIN' STOPS IT!
...DESPITE THE NUMEROUS DIVERSIONS THAT LIFE OFFERS.
NOT EVEN THE BOMB!
NO! IT'S GONNA GET ME!
NO! NO!
AAAIIIEEEE!!
STAGE DESIGN & LIGHTING TECHNIQUES
AHEM!
OF COURSE, NOW THAT I'VE BEEN THRU *CARTOONIST'S MONASTARY AND PREPARE TO ENTER THE PROFESSION...
...I CAN EASILY CONTROL SUCH CHILDISH OBSESSIONS!
WANNA EAT A LITTLE QUIETER, SLUGGO?
KUNCH CHEWKT
SKORT SWUNCH
MUNCH
CHUNCH
GULPKT

*THE JOE KUBERT SCHOOL, NATCHO

© SKBISSETTE '79

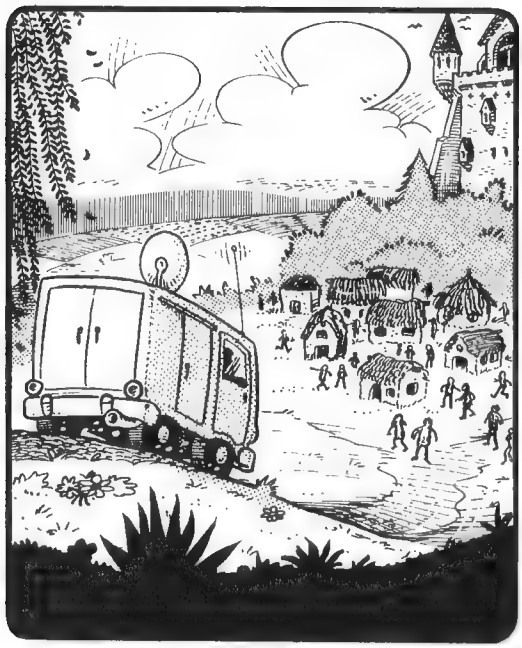
SRB
©'79

EPISODE #140

the PERTWILLABY PAPERS

CHRONICLE 5: "KNIGHTTIME"

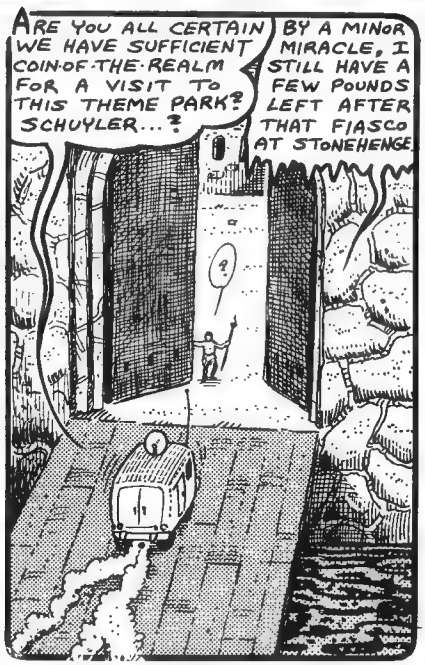
Chapter II: "the Once and Future MYTH"

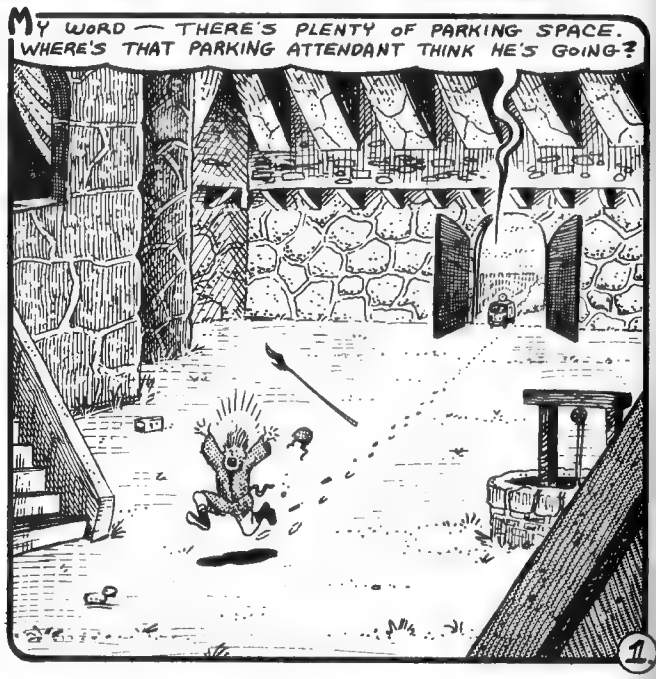


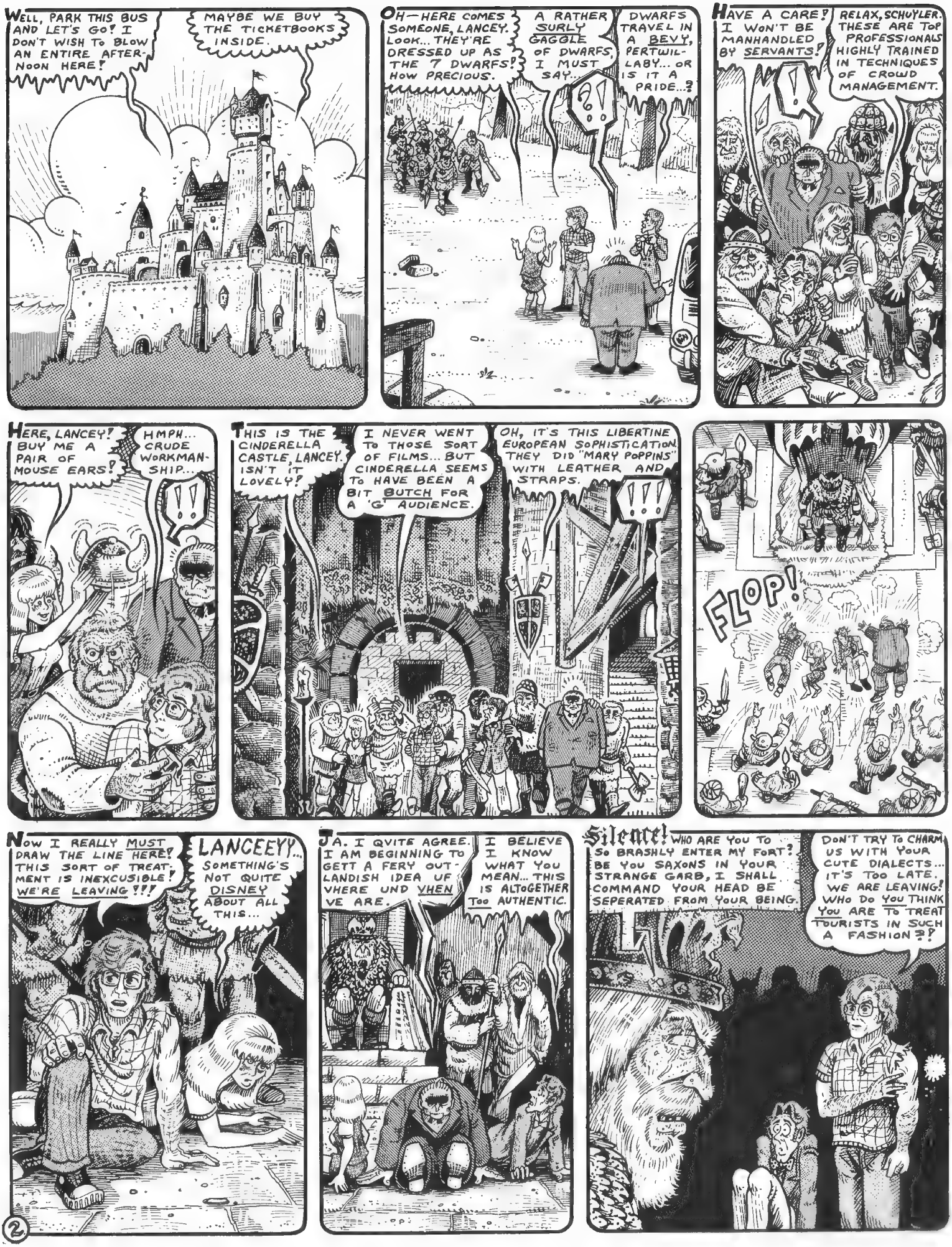
PERTWILLABY! WHAT'S THE MATTER WITH THESE BUMPKINS? WHY ARE THEY ACTING LIKE THAT?
OOPS--MY MISTAKE. I'M ABSENT-MINDEDLY DRIVING ON THE WRONG SIDE OF THE ROAD. SORRY, FOLKS!

I NEVER KNEW THEY HAD A NEW DISNEYLAND IN ENGLAND, LANCEY.
I READ THEY HAD ONE PLANNED FOR TOKYO, BUT ... HERE NOW! WHAT'S THIS FELLOW UP TO?!

OH, BEANS! AMERICANS CAN'T GO ANYWHERE ANYMORE WITHOUT BEING TREATED LIKE POOP.
WELL, YOU CAN SEE WHAT SQUALOR THIS IGNORANT TRASH LIVES IN. BRITISH TAXES ARE HELL!


ARE YOU ALL CERTAIN WE HAVE SUFFICIENT COIN-OF-THE-REALM FOR A VISIT TO THIS THEME PARK? SCHUYLER...?
BY A MINOR MIRACLE, I STILL HAVE A FEW POUNDS LEFT AFTER THAT FIASCO AT STONEHENGE.




WELL, PARK THIS BUS AND LET'S GO! I DON'T WISH TO BLOW AN ENTIRE AFTERNOON HERE!
MAYBE WE BUY THE TICKETBOOKS INSIDE.
OH—HERE COMES SOMEONE, LANCEY. LOOK... THEY'RE DRESSED UP AS THE 7 DWARFS! HOW PRECIOUS.
A RATHER SURLY GAGGLE OF DWARFS, I MUST SAY...
DWARFS TRAVEL IN A BEVY, PERTWILLABY... OR IS IT A PRIDE...?
?!
HAVE A CARE! I WON'T BE MANHANDLED BY SERVANTS!
!
RELAX, SCHUYLER. THESE ARE TOP PROFESSIONALS HIGHLY TRAINED IN TECHNIQUES OF CROWD MANAGEMENT.
HERE, LANCEY! BUY ME A PAIR OF MOUSE EARS!
HMPH... CRUDE WORKMANSHIP...
!!
THIS IS THE CINDERELLA CASTLE, LANCEY. ISN'T IT LOVELY?
I NEVER WENT TO THOSE SORT OF FILMS... BUT CINDERELLA SEEMS TO HAVE BEEN A BIT BUTCH FOR A 'G' AUDIENCE.
OH, IT'S THIS LIBERTINE EUROPEAN SOPHISTICATION. THEY DID "MARY POPPINS" WITH LEATHER AND STRAPS.
!!!
FLOP!
NOW I REALLY MUST DRAW THE LINE HERE! THIS SORT OF TREATMENT IS INEXCUSIBLE! WE'RE LEAVING!!!
LANCEEY!... SOMETHING'S NOT QUITE DISNEY ABOUT ALL THIS...
JA. I QVITE AGREE. I AM BEGINNING TO GETT A FERY OUTLANDISH IDEA UF VHERE UND VHEN VE ARE.
I BELIEVE I KNOW WHAT YOU MEAN... THIS IS ALTOGETHER Too AUTHENTIC.
Silence! WHO ARE YOU TO So BRASHLY ENTER MY FORT? BE YOU SAXONS IN YOUR STRANGE GARB, I SHALL COMMAND YOUR HEAD BE SEPERATED FROM YOUR BEING.
DON'T TRY TO CHARM US WITH YOUR CUTE DIALECTS... IT'S TOO LATE. WE ARE LEAVING! WHO DO YOU THINK YOU ARE TO TREAT TOURISTS IN SUCH A FASHION?!
2

FOOL! I AM ARTHUR, WARLORD OF THE BRITONS! CONQUEROR OF YOU SAXONS AT THE BATTLE OF BADON!
I DON'T KNOW WHICH CARTOON YOU DID THAT IN... BUT YOUR HERD OF DWARFS IS A PRETTY ROUGH-HEWN PACK. NO, NO, WE'VE HAD OUR FILL OF THIS CHILDISHNESS!
YOU DARE CALL MY VICEROYS "DWARFS"!? HAVE YOU NO FEAR OF THE WRATH OF THE MIGHTIEST WARRIORS IN BRITAIN?!! YOU DO KNOW YOU SPEAK OF KAY, BEDEVERE, TRISTRAM, MARK, LOT, GAWAIN, ISEULT AND PERCIVAL!?
I GUESS THAT SHOWS ME, RIGHT?
LANCEY! DON'T YOU SEE WHAT'S HAPPENED? THAT'S KING ARTHUR AND HIS KNIGHTS OF THE ROUND TABLE! PROF. KRONOS' TIME-MACHINE WORKED BETTER THAN HE'D HOPED; WE'VE ALL BEEN SENT BACK TO KING ARTHUR'S COURT!
WHY, FEATHER-- AREN'T YOU IN A COMICAL MOOD! COME, EVERYONE... WE NEED TO GET BACK TO THE HOTEL IN AMESBURY BEFORE THE INN RESTAURANT CLOSES.
PERTWILLABY! FOR GOD'S SAKE! YOU THICK-SKULLED INSENSATE DOLT! OPEN YOUR EYES! THESE ARE ACTUAL KNIGHTS OF THE DARK AGES! THEY MEAN BUSINESS!
JA, HERR PERTVILLABY, YOU MAY REMAIN HERE UND BANTER MIT DESE PREHISTORIK ENGLANDERS. I, FOR VUN, AM GOING TO RETREAT DER HELL OUT OF HERE.
I TOLD YOU SILLY PEOPLE TIME-TRAVEL IS A BLATANT IMPOSSIBILITY! WE'VE SIMPLY STUMBLED INTO A MOVIE SET... OR SOMETHING.
LANCEY, C'MON! WE'VE GOT TO MAKE A RUN FOR IT!
BEG YOUR PARDON. QUITE RIGHT--WE INTRUDED ON YOU GENTLEMEN RATHER RUDELY. SORRY. ... WELL, HAVE TO DASH. TATA.
TIME-TRAVEL IS A COMIC BOOK CONCEPT.
PULP FICTION.
KID STUFF.
SHEER NONSENSE.
Hold there! Guards!
WE HAVEN'T A CHANCE! THERE ARE DOZENS OF ARMED WARRIORS ON EVERY SIDE!
TRY FOR THE VAN!
THE VERY THOUGHT! KING ARTHUR'S COURT, INDEED. YOU STRAIN MY RISIBILITIES.
TOOTAH! TATOO
AHA! I THINK I HEARD THE END-OF-LUNCH-BREAK HORN --THE FILM CREW WILL BE BACK IN A NONCE.
GET THE DOOR OPEN! START THE ENGINE! HURRY!!!

GASP!
GRONK!
BY THE GRAIL ITSELF! MERLIN— WHAT MANNER OF VILE CREATURE IS THAT!?
A WITCH'S "FAMILIAR", SIRE! THEY'RE EVIL WIZARDS SENT BY THE SAXONS!
Y'' KNOW... TH S SET IS UNCANNILY AUTHENTIC, ISN'T IT.
CHUST GETT US MOOFING, PERTVILLABY. I VILL INDULGE IN SOME PYROTECHNIKS.
ACETYLENE HC≡CH
MAGNESIUM
ZOOM!
SAINTS IN HEAVEN!!! A DRAGON? A DRAGON BELCHING FIRE AND BRIMSTONE FROM ITS FLANK RATHER THAN ITS MOUTH!
A NOVEL TWIST, MY LORD. WHAT HELLISH BREW THOSE WIZARDS MUST FEED THAT FOUL BEAST TO GIVE IT SUCH A CONDITION!
LET'S GET BACK TO STONEHENGE, LANCEY. MAYBE WE CAN FIND A WAY TO RETURN TO 1979.
HOW VERY ODD--I CAN'T PICK UP ANYTHING BUT STATIC ON THE RADIO. AND THERE ISN'T A SINGLE EGG McMUFFIN BOX ALONG THE ROADSIDE. FRIENDS.. I DON'T KNOW EXACTLY HOW TO PHRASE THIS... BUT... THINGS AREN'T QUITE RIGHT SOMEHOW.
NOT REALLY, PERTWILLABY? IT HAD SLIPPED MY ATTENTION.
SO LONG HAS MY RULE GONE UNCHALLENGED. THESE WIZARDS MUST BE DEALT WITH! YOU MUST DEFEAT THEM, MERLIN.
OBSERVE, SIRE-- THEIR DRAGON CARRIES THEM ON THE ROAD TO MY ANCIENT MENHIR HENGE --- JUST WHERE WE WOULD WISH THEM. LET US GIVE CHASE.
SUBSEQUENTLY, AS WELL AS LATER:
4.

A COMBINATION OF POWERS — NATURAL AND PRETERNATURAL... THAT'S WHAT CAUSED IT. THE GRAND ALIGNMENT OCCURED EARLIER THAN IT WAS DUE, THE ORBITS OF THE PLANETS HAVING BEEN ACCELERATED BY THE PASSING OF OUR BLACK HOLE. STONEHENGE WAS SUPPOSEDLY CONSTRUCTED 4,000 YEARS AGO... ER... MAKE THAT 2,500 YEARS AGO NOW... AS AN ASTRAL BATTERY TO TAP THE POWERS OF THE SOLAR SYSTEM. HOW IT WORKS IS IMMATERIAL...

BUT THE ENERGY WE RELEASED WITH PROF. KRONOS' USELESS "TIME-MACHINE" COMBINED WITH THE LITERALLY ASTRONOMICAL POWERS OF THE GRAND ALIGNMENT THROUGH THE HENGE -- AND SOMEHOW SENT US HERE.

JUST WHERE IS HERE, PERTWILLABY?

ACTUALLY, THE SAME PLACE IN SOUTHERN ENGLAND THAT WE WERE IN ORIGINALLY. BUT IF THAT WAS THE LEGENDARY ARTHUR, I'D PUT OUR CHRONOLOGICAL LOCATION AT APPROXIMATELY 540 A.D. AND YET... I STILL CANNOT ACCEPT THE CONCEPT OF TIME-TRAVEL! IT CAN NOT BE DONE!?!?

DON'T BE SUCH A DAMNED HARD-HEAD, PERTWILLABY. BUT, LOOK--HOW CAN THAT HAVE BEEN KING ARTHUR? WHERE WERE THE SHINING SUITS OF ARMOR AND THE GLEAMING SWORDS AND LANCES AND THE BEDECKED STEEDS AND DAMSELS IN FLOWING GOWNS AND THE POMP AND CIRCUMSTANCE AND—

THAT, SCHUYLER, IS THE FIGMENT OF THE IMAGINATION OF GEOFFREY OF MONMOUTH WHO WROTE "THE KINGS OF ENGLAND" IN 1140 A.D.... 600 YEARS AFTER ARTHUR MIGHT HAVE EXISTED. SO, ARTHUR WAS TRANSLATED INTO 12th CENTURY TERMS... THAT WAS THE AGE OF ALL THE ASPECTS YOU MENTION. AND ALL THAT NONSENSE ABOUT SWORDS IN STONES AND LADIES IN LAKES WAS INVENTED BY SIR THOMAS MALLORY IN 1485 AND T.H. WHITE AS RECENTLY AS 1938?

IF THERE WAS AN ARTHUR... AND APPARENTLY THERE WAS.. HE WAS NO KING, BUT A SORT OF WARLORD; HE LEAD NO "KNIGHTS", BUT HAD VICEROYS; HE WORE NO ARMOR, BUT ANIMAL-SKINS AND OLD ROMAN TUNICS; IF HE EVER RODE A HORSE AT ALL, IT WAS WITHOUT ANY KIND OF STIRRUP OR BIT; HE WIELDED A CLUB OR SPEAR MORE OFTEN THAN A SWORD. ARTHUR EXISTED DURING THE VERY BEGINNING OF THE DARK AGES, SIX OR SEVEN CENTURIES BEFORE THE "AGE OF CHIVALRY WHEN KNIGHTHOOD WAS IN FLOWER"! BUT... I WOULD HAVE SAID AT BEST HE LIVED IN A WOODEN-WALLED ENCAMPMENT OF TENTS -- YET THAT CASTLE WOULD TEND TO DISPROVE THAT THEORY. IT'S PROBABLY CONSTRUCTED BY IRISH BUILDERS ON A SUPERSTRUCTURE ABANDONNED BY THE ROMAN EMPIRE.
... THE NEXT QUESTION IS HOW COULD SUCH A MAJESTIC EDIFICE AS THAT CAMELOT DISAPPEAR SO COMPLETELY BY LATER AGES?!?!

NO KING ARTHUR AND KNIGHTS OF THE ROUND TABLE? OH, LANCEY... THIS IS AS DISAPPOINTING AS NO PREHISTORIC MONSTERS AT THE EARTH'S CORE?

VELL, FRÄULEIN FLUFF... HERE KOMES SUMT'ING VHICH I TRUST VILL ALLEFIATE YOUR BOREDOM.

WHAT DO YOU—

HEAR ME, WIZARDS! RETURN TO YOUR SAXON MASTERS AND WARN THEM OF THE MIGHT OF ARTHUR! KNOW YOU THAT THE POWERS AT MY COMMAND ARE VAST AND TERRIBLE!

!

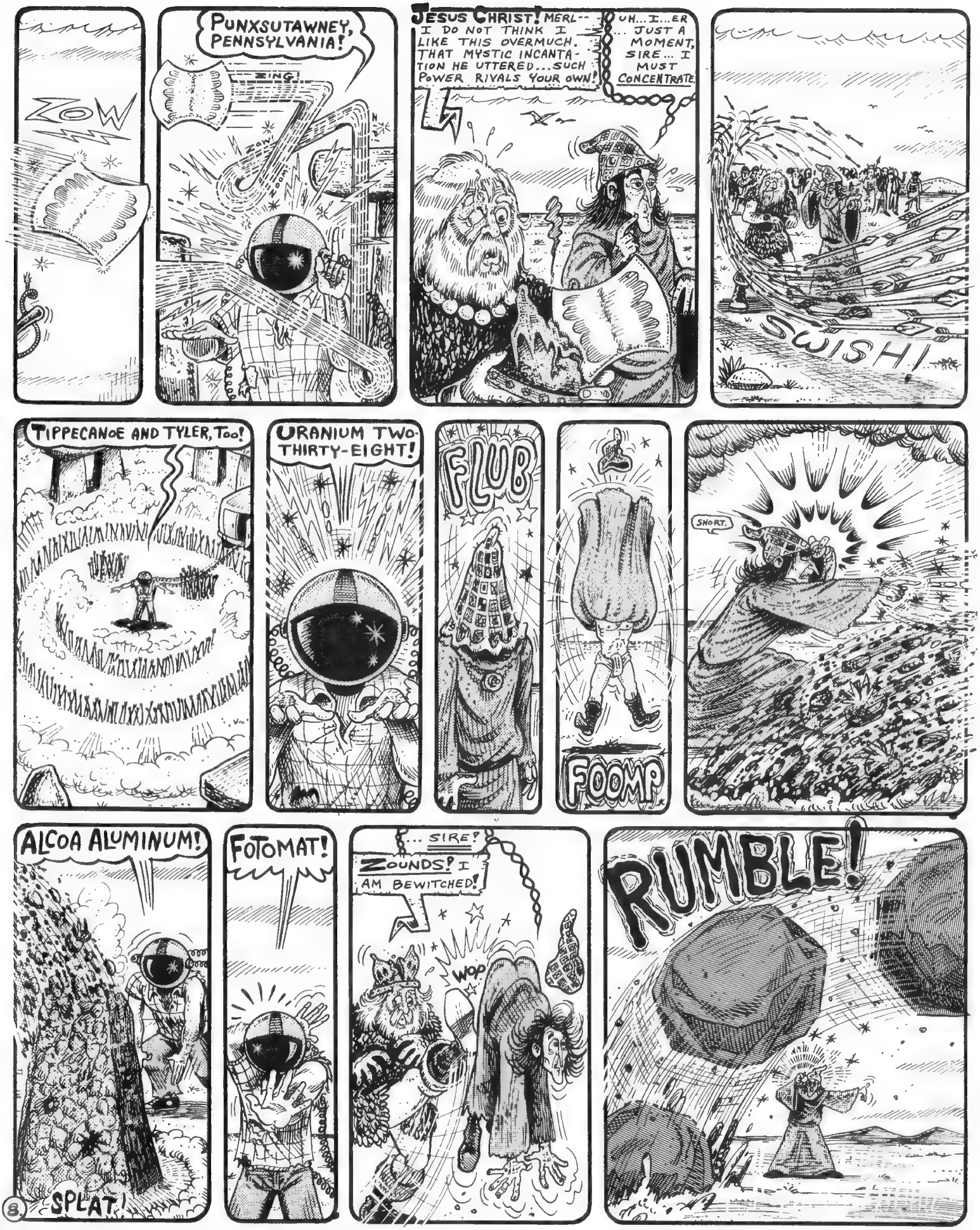
GOOD IDEA, PERTWILLABY! TURN ON THE GENERATORS IN THERE AND WE'LL HOP BACK INTO 1979?!?!

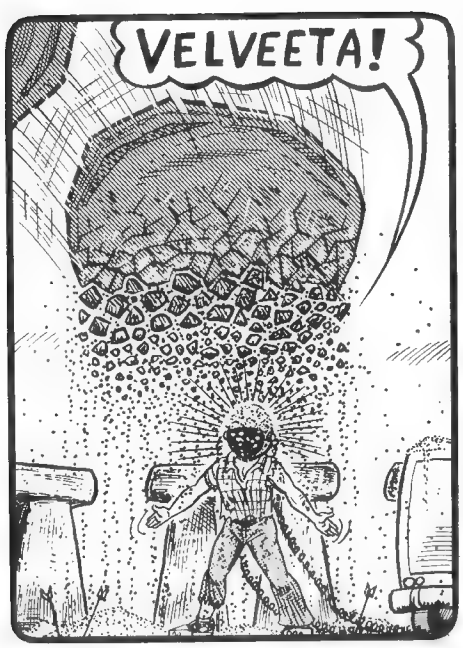
IT WOULDN'T WORK, SCHUYLER. THE GRAND ALIGNMENT WAS OUR PRIMARY POWER SOURCE... AND WE LEFT THAT PHENOMENON IN 1979! I'M AFRAID WE'RE QUITE MAROONED.

BUT WE DO HAVE OUR VAN FILLED WITH EVERY MANNER OF MODERN EQUIPMENT AND CHEMICALS -- CHEMICALS LIKE SODIUM SALTS, STRONTIUM, BARIUM AND CHLORINE COMPOUNDS. A MIXTURE OF SALT-PETER, SULPHUR AND CHARCOAL TO EJECT THE STUFF FROM A TUBE, AND WE HAVE...

...FIREWORKS!
HA HA! THESE PRIMITIVES ARE NO MATCH FOR OUR MODERN TECHNOLOGY! IT WILL BE CHILDSPLAY TO TAKE OVER THIS WHOLE COUNTRY!
I THINK NOT.
?
HOW'D HE GET UP THERE, LANCEY?
CLIMB DOWN FROM THERE, OLD FELLOW, OR I'LL SEND A BURST OF HEXACHLOROBENZENE UP YOUR BLOOMERS.
FURTHERMORE THINK NOT.
CLONK!
LANCEY! HOW DID THAT HAPPEN?
I... UH... IT MUST HAVE BACKFIRED ... I... ER...
PERTWILLABY! LOOK!??
MAGIC!
PERTVILLABY-- DAT IST HERR MERLIN.
YOU PEOPLE GET SILLIER EVERY MOMENT. THERE IS NO SUCH THING AS
MAGIC!
PLUCK!
QUICK! EVERYONE GET INTO THE VAN! IT'S OUR ONLY PROTECTION!
MERLIN... THE DRAGON...
NO, SIRE. IT IS MERELY SOME MANNER OF CART, I THINK. I WILL POUNCE ON THEM THROUGH THE WINDOW...
ZIP!
SPLAT!
6.

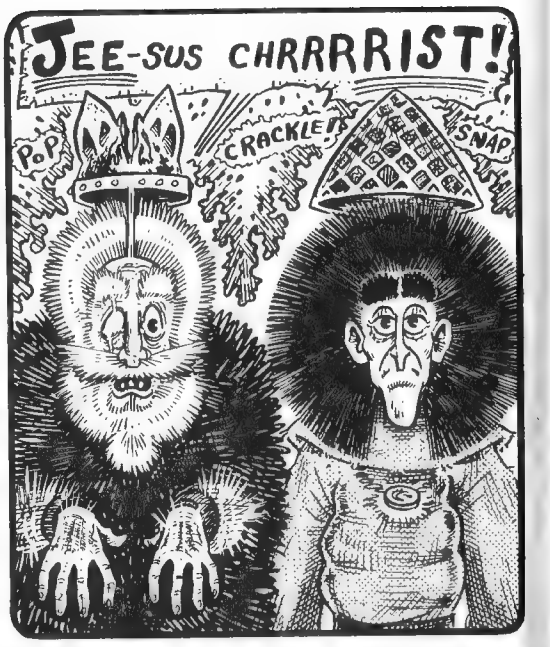
MERLIN! WHAT AILS YOU?
THESE ARE POWERFUL WIZARDS, SIRE. THEY ARE BREATHING HARD AIR IN THAT CART!
NO MATTER. I WILL FLUSH THE VARLETS OUT.
ZIP!
ZING!
ZIP!
WHAM!
CRASH!
WHAK!
THERE'S NO SUCH THING AS MAGIC. THERE'S NO SUCH THING AS TIME-TRAVEL. NO SUCH THING. NO SUCH THING. SUCH THING. NO. THING. SUCH..
HE'S LAPSING INTO SOME SORT OF GODDAM FIT!
POW!
THINK OF IT! THE WIZARD MERLIN! PERFORMING MAGIC RIGHT BEFORE OUR EYES!
HERR PERTVILLABY... OBSERF. DIS MERLIN FELLOW -- HE IST USING SOME SORT UF KRYSTAL. SEE -- IN HIS HAND.
WHAM!
CRASH!
BAP!
THAT'S THE ANSWER! IT'S NOT MAGIC! HE MUST STILL BE COGNOSCENTE OF THE ANCIENT KNOWLEDGE OF THE USE OF THIS ASTRAL BATTERY. THAT CRYSTAL ENABLES HIM TO TAP THE POWER OF STONEHENGE AND CONVERT IT TO PSYCHOKINETIC ENERGY. NOTICE THAT ALL HIS FEATS INVOLVE MERELY MOVING OBJECTS ABOUT VIA HIS SHEER MENTAL EFFORTS. SIMPLE PRETERNATURALNESS.
"SIMPLE PRETERNATURALNESS"?
WHAM!
BASH!
BAM!
CRASH
POW
SIMPLE OR NOT, LANCEY... WE'RE GETTING THE BEJABBERS KNOCKED OUT OF US.
FOR THE MOMENT, FEATHER. A FEW ADAPTATIONS TO THIS PRESSURE-SUIT HELMET -- A BIT OF WIRING TO THE GENERATORS, AND.....
CRASH
FASTER, MERLIN. GET THEM OUT OF THERE AND LOP OFF THEIR HEADS. I HAVE NOT HAD SUCH FUN SINCE WE DEFENESTRATED GUINEVERE'S MOTHER.
PATIENCE, MY LORD. THEIR MAGIC CANNOT COMPARE TO MY SUPERIOR ARTS. I--
HARK- THE PORTAL OPENS.
LOOK AT THAT PUNY HELMET HE WEARS!
WATCH, SIRE. I SHALL HAVE HIM DOFF BOTH HELMET AND HEAD FOR YOU.
9.

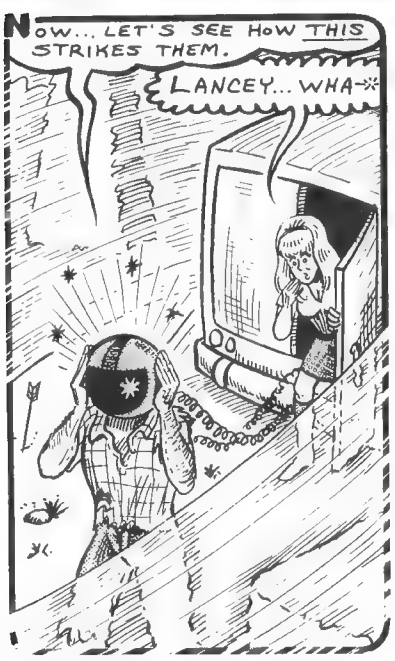

ZOW
PUNXSUTAWNEY, PENNSYLVANIA!
ZING
ZOW!
BOOM
JESUS CHRIST! MERL-- I DO NOT THINK I LIKE THIS OVERMUCH. THAT MYSTIC INCANTATION HE UTTERED... SUCH POWER RIVALS YOUR OWN!
UH... I... ER ... JUST A MOMENT, SIRE... I MUST CONCENTRATE
SWISH!
TIPPECANOE AND TYLER, TOO!
URANIUM TWO-THIRTY-EIGHT!
FLUB
FOOMP
SNORT.
ALCOA ALUMINUM!
SPLAT!
FOTOMAT!
... SIRE?
ZOUNDS! I AM BEWITCHED!
WOP
RUMBLE!
8


VELVEETA!

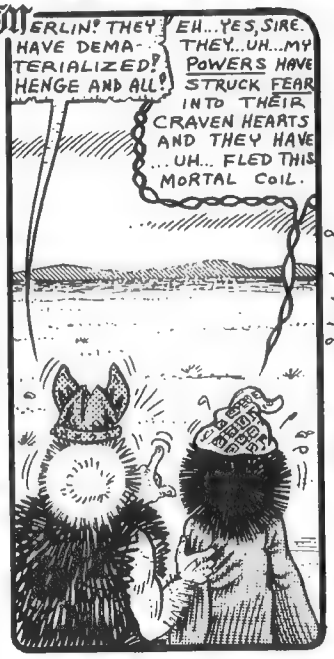
TURN UP THE GENERATORS, FEATHER -- I'LL GIVE THEM A TASTE OF SOME STATIC ELECTRICITY... SOMETHING NOT DREAMT OF IN THEIR PHILOSOPHY.

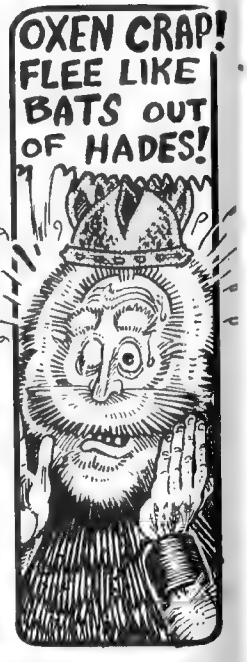
CON EDISON!
CRACKLE!

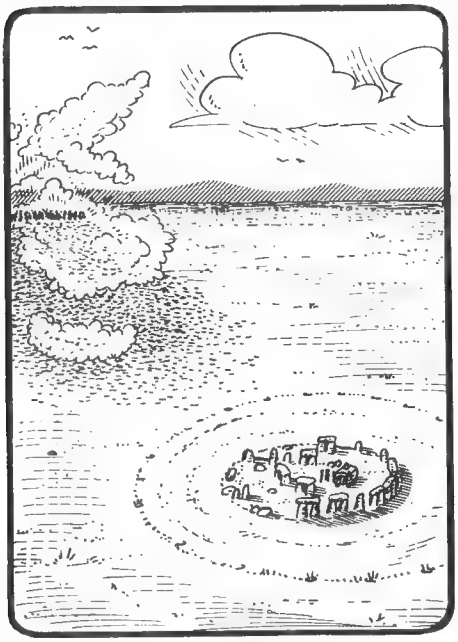

JEE-SUS CHRRRRIST!
POP
CRACKLE!
SNAP


NOW... LET'S SEE HOW THIS STRIKES THEM.
LANCEY... WHA-

RELAX, FRIENDS. IT REQUIRES VERY LITTLE PSYCHOKINETIC POWER TO SIMPLY TAKE THE LIGHT RAYS REFLECTING FROM OUR BACKGROUND, AND BEND THEM AROUND US, MAKING US INVISIBLE TO THEIR VANTAGE POINT.


MERLIN! THEY HAVE DEMA- TERIALIZED! HENGE AND ALL!
EH... YES, SIRE. THEY... UH... MY POWERS HAVE STRUCK FEAR INTO THEIR CRAVEN HEARTS AND THEY HAVE ... UH... FLED THIS MORTAL COIL.


OXEN CRAP! FLEE LIKE BATS OUT OF HADES!



GOOD SHOW, PERTWILLABY. THAT REALLY DID THE TRICK.
HM. EFEN I AM IMPRESSED.

SO NOW WHAT, PERTWILLABY? WE'RE STILL STUCK HERE IN THE DAMNED DARK AGES! WHAT DO WE DO NOW?!
FOOL! YOU SAW VHAT DAT ELEKTRIKALLY AMPLIFIED PSYCHO-KINETIC ENERGY DID TO DOSE BARBARIANS! VE VILL BEKOME AS GODS IN DIS ERA! SUBJUGATE DIS RAB-BLE UNDER AN IRON HOB-NAIL BOOT! UND IFF DEY DO NOT LIKE IT --- PFFFT! IT'S DER SHOWERS FOR DEM!

EVEN FROM SEVERAL METERS AWAY I COULD TELL THEY COULD IMPROVE ON THEIR PERSONAL HYGIENE, PROF. SMYTE. BUT I CANNOT GO ALONG WITH YOUR OTHER SUGGESTIONS. WE ARE THE ANACHRONISMS IN THIS WORLD. WE HAVE NO RIGHT TO TRY TO INFLUENCE THESE CULTURES IN ANY MANNER.
THAT'S RIGHT, LANCEY.

I SUGGEST WE TRAVEL SOMEWHERE TO THE NORTH AND TRY TO EKE OUT SOME EXISTANCE ON OUR OWN, LIVING OFF THE LAND AND OUR OWN RESOURCEFULNESS. I'M CERTAIN WE WILL ULTIMATELY FIND IT TO BE A PERSONALLY AND SPIRITUALLY FULFILLING LIFE.

OOH... IT SOUNDS SO IDYLLIC, LANCEY.

YOU HAFF GOTT TO BE KIDDING ME!

OH, GIVE-ME-A-BREAK, PERTWILLABY! I COULD RETCH RIGHT HERE AND NOW!

YOU UND DER FRAULEIN KAN GO OUT UND EKE YOURSELFS SILLY FOR ALL I KARE, PERTVILLABY! HERR ROATCH UND I ARE GOING TO KAMELOT UND REALIZE OUR DESTINIES AS SUPER MEN FROM DER FUTURE!

I BID YOU GÜT LUCK, MINE FREUND.

HUG

PROF. SMYTE! HOW WILL WE SUBJUGATE THE RABBLE WITHOUT ALL THE EQUIPMENT BACK IN THE VAN? WE'VE NOTHING BUT THE CLOTHES ON OUR BACKS-- ALBEIT THIS IS A CUSTOM-TAILORED, DOUBLE-BREASTED, ITALIAN→:

HAH-I LAUGH ON YOU, HERR ROATCH. YOU DO NOT TINK I VAS TRULY VISHING DAT LITTLE VIMP "GÜT LUCK", DO YOU?!

I LIFTED HIS PENDANT-FLASK UF OMNISOLVE-TM, DER OMNIPOTENT UNIFERSAL SOLFENT DISTILLED FROM DAT BLACK HOLE. YOU KNEW PERTVILLABY ALVAYS VEARS IT AROUND HIS SHTUPID NECK.

I HAFF SPECIAL PLANS FOR DIS FLUID VHICH VOULD MAKE ME A KING EFEN IN DER 20TH, MUCH LESS DER 6TH, CENTURY...

PROFESSOR... LEAD ON.

ZAP!

NEXT ISSUE: LANCELOT PERTWILLABY AS SIR LANCELOT? HE WON'T AMOUNT TO MUCH WHEN HE CONFRONTS PROF. VIKTOR DIMETRIUS SMYTE AS THE ONE'N'ONLY ORIGINAL, GENUINE BLACK KNIGHT!

TO BE CONTINUED...

by

DON ROSA

SUPERMAN: ONE YEAR LATER

BY JAMES VAN HISE

A year long silence is now being broken. It has been one year since the motion picture "Superman" has been released, and in all that time the RBCC remained perhaps the only fanzine which breathed nary a word in its direction. This was not entirely intended, although it was largely planned. I've wanted to say something about the film, but in the rush following its release it seemed that virtually *anyone* and *everyone* who considered themselves a scribe of some sort felt they had to pronounce their views on the film. Either they did it in the way Questar, Fantastic Films, and The Comics Journal did by featuring covers portraying "The three faces of Superman" (and you could take your pick as to which three as there are various comic book versions, a serial version, a live action tv version, a cartoon tv version, as well as the Fleischer cartoon version, not to mention the new one in films), or else they went the way of Cinefantastique and played the elitist, treating it as a minor effort at best and looking down their noses at it while giving Richard Donner reluctant credit for having done something useful without ever delineating exactly what that might be. I call the latter the, "Feh, wot rot!" attitude, and it is one which puts them remarkably out of touch with their reading audience, just as their reviews of "Star Wars," "Close Encounters," and "Alien" have.

I dislike crowds, and this rush to judgment attitude made me feel crowded. This is not to say that I felt an elitist attitude over those who were churning out miles of similar verbiage on this admittedly remarkable film, it's just that I was bearing witness to rampant overkill on a subject which I was definitely interested in, and I just chose not to add to the maelstrom of hand clapping and cheering, because it was already quite deafening. This decision was also brought about by the fact that I had, at other times, been very much a part of this sort of enthusiastic fannish groundswell, as evidenced by the special issues of the RBCC devoted to "Star Wars" and "Close Encounters of the Third Kind." But this time I just didn't feel that I could add anything different. I didn't believe that I could come up with a different twist here or a unique outlook there, or a piece of art which wouldn't be just another version of Superman saving the world/and/or Lois Lane which had been done so often already, including in high priced art portfolios. I felt that in this case, the RBCC would merely be imitating, not innovating.

So instead I went on and covered other subjects and tried other ideas which no one else was doing. Some succeeded and perhaps some failed, but I felt satisfied at making the effort. I also devoted a lot of energies to corresponding with people over ideas which have materialized into some of the features which appear in this very issue.

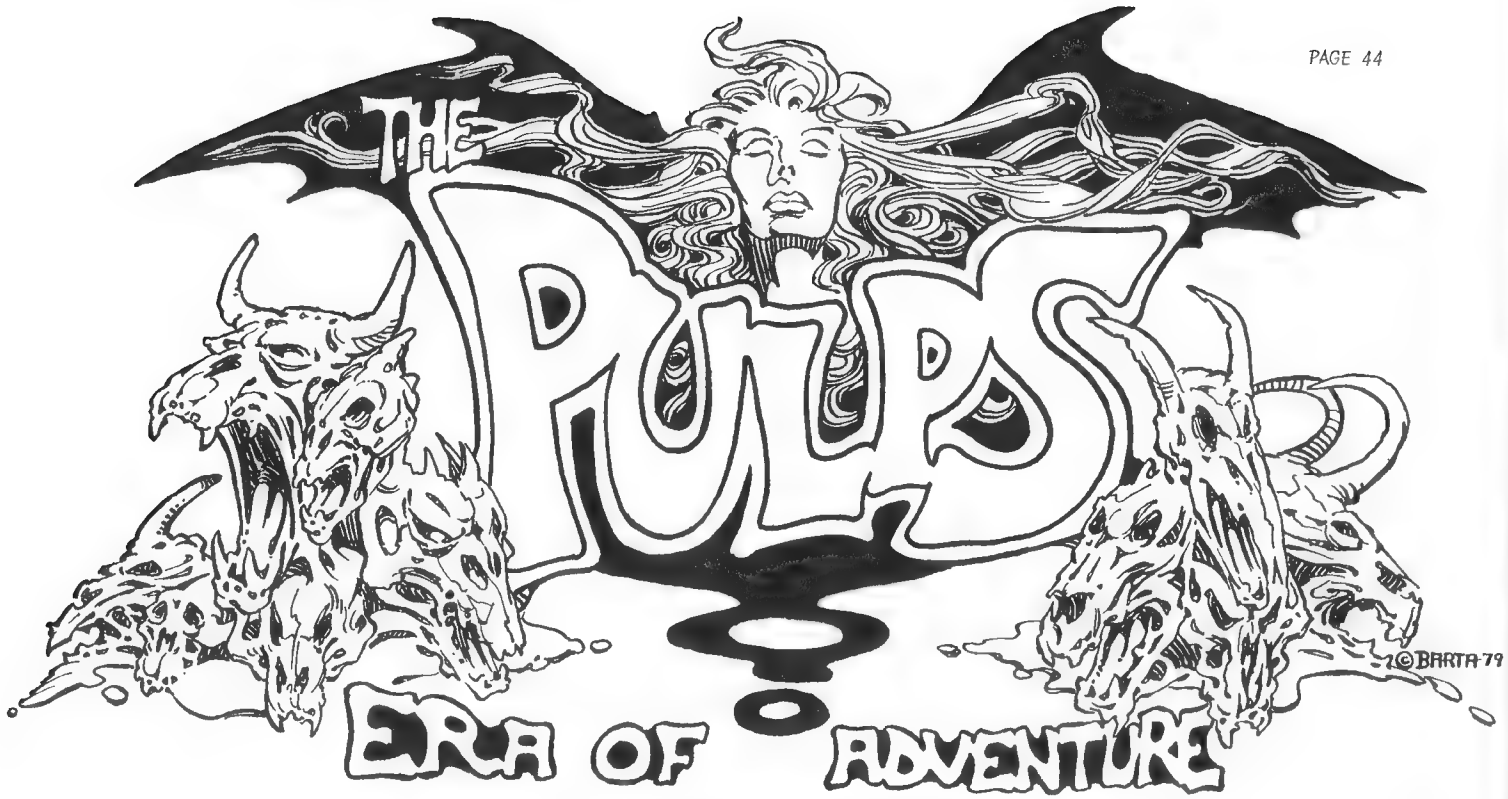
But what did I think of the film. I admit it, I was overwhelmed. Geoffrey Unsworth (whose cinematography credit has been largely overlooked) contributed much to the film's effectiveness. The first half of the film, which some condemned as being slow and talky, was rich in depth and vision largely because of this man's work. I feel that it was often Unsworth's work which made the second half work in spite of some of the plot elements (i.e. Luthor, Otis, ad nauseum).

I have seen the movie three times in the past year, and it loses nothing with each showing. Richard Donner had the respect for the subject matter which the Salkind's lacked, and they hated him for that. Although they have now succeeded in ousting him from the sequel, they now have Christopher Reeve to contend with, as Reeve has time and again credited Donner solely with the film's success, and in renegotiating his expired contract for the sequel, he asked for and received creative control. In other words, if Reeve doesn't like the script, he can refuse to do it. He has already held up filming on the sequel because of objections he had to the script, and has stated that he won't be a part of a project which isn't at least as good as the original. Since the Salkinds have stated that they intend to make several sequels, one can assume that they will try to keep Reeve happy to have him back for future films as Reeve has again stated that if he does any more sequels, the scripts will have to be very very good. At least somebody up there cares.

Viewing the film was a curious experience after seeing the hideous things done on television to Dr. Strange, Spider-Man, Captain America and the Hulk. Here I was seeing a recognizable adaptation of a comic book character. There was no tampering with the legend other than in style and interpretation. Clark Kent didn't work in a hospital and stumble onto his abilities, and he wasn't fleeing to a new adventure a la David Jansen and "The Fugitive." Rather the material had been taken and interpreted with some respect, some charm, and even some depth. For the first time in the history of film, a superhero has been portrayed as being possessed of a soul and capable of human judgment beyond a rigid code of ideals. He was willing to violate everything he had been taught to save the life of someone who meant something to him. There was no altruism involved. When he leaped screaming into the sky it marked the end of the superhero as enormous child. Superman had passed beyond being merely a character who delivered snappy patter, to a man capable of grief and outrage. Superman whimpered. The man of steel had a heart of flesh after all. He had reached a moment where he found that what was right, and what he knew he had to do, were two very different things. The Superman had given way to the man, and in so doing had truly become someone who could be believed in.

It was strange, but at one point during my third viewing I found myself thinking, wouldn't it be great if someone like him really existed? It was a thought I hadn't conjured, but it had come forth none the less. That's how effective the film is. The flaws tend to blur against the backdrop of the powerful vision of the film-makers and the energetic score of John Williams.

There have been few films I looked forward to as much as "Superman," and fewer times I have been as pleased.



BY JAMES VAN HISE

Ever since the Lovecraft and Howard boom began in the late sixties, a lot of attention has been turned toward the writers who brought fame to the old pulp Weird Tales. But while Lovecraft and Howard are constantly kept in print with new editions and reworked editions to make you think you haven't seen them before, the stories of their contemporary, Clark Ashton Smith, have fallen out of print with seemingly no hope for revival in the near future.

Smith, along with Lovecraft and Howard, was one of the most prolific and most popular writers for Weird Tales. His writing often plunged much deeper into fantasy than Howard and Lovecraft were wont to do, as Smith's stories took place not only in ancient times on lost continents such as Atlantis, but on other worlds and even our own distant future. The stories in Smith's Zothique cycle (which were collected by Ballantine Books in a paperback in 1970) take place on the continent of Zothique, which exists eons from now when the shape of the land masses of the world has changed and sorcery has returned to the lives of Earth's inhabitants. This setting enabled Smith to tell many kinds of tales of fantasy and horror against a backdrop which would not seem unfamiliar to the readers of Conan or Kull.

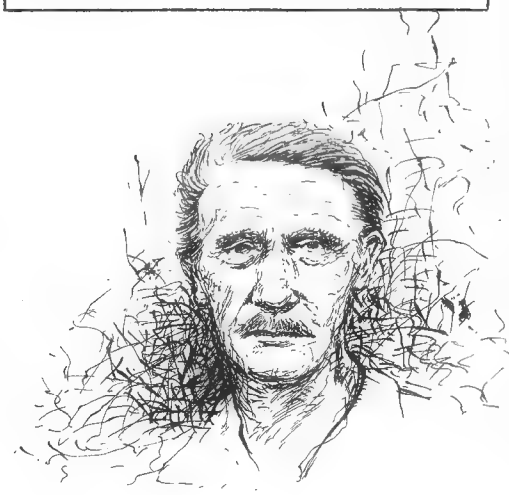
Clark Ashton Smith (1893-1961) was a largely self-educated man who had decided to cease his public schooling after grammar school and teach himself from there on. His efforts succeeded in making him a very knowledgeable man whose grasp of the English language became probably the greatest of any fiction writer of his day.

Regarding his use of a wide-ranging vocabulary, Smith stated: "*As to my employment of an ornate style, using many words of classic origin and exotic color, I can only say that it is designed to produce effects of language and rhythm which could not possibly be achieved by a vocabulary restricted to what is known as 'basic English'...An atmosphere of remoteness, vastness, mystery and exoticism is more naturally evoked by a style with an admixture of Latinity, lending itself to more varied and sonorous rhythms, as well as to subtler shades, tints and nuances of meaning - all of which, of course, are wasted or worse than wasted on the average reader, even if presumably literate.*"

Smith's writing, although florid and moody, never over shadowed the story itself. The writing style was there to underscore the weirdness and the unearthly strangeness of the tales he so carefully wrought. Of the effect he achieved, Ray Bradbury wrote, "Take one step across the threshold of his stories and you plunge into color, sound, taste and texture; into language."

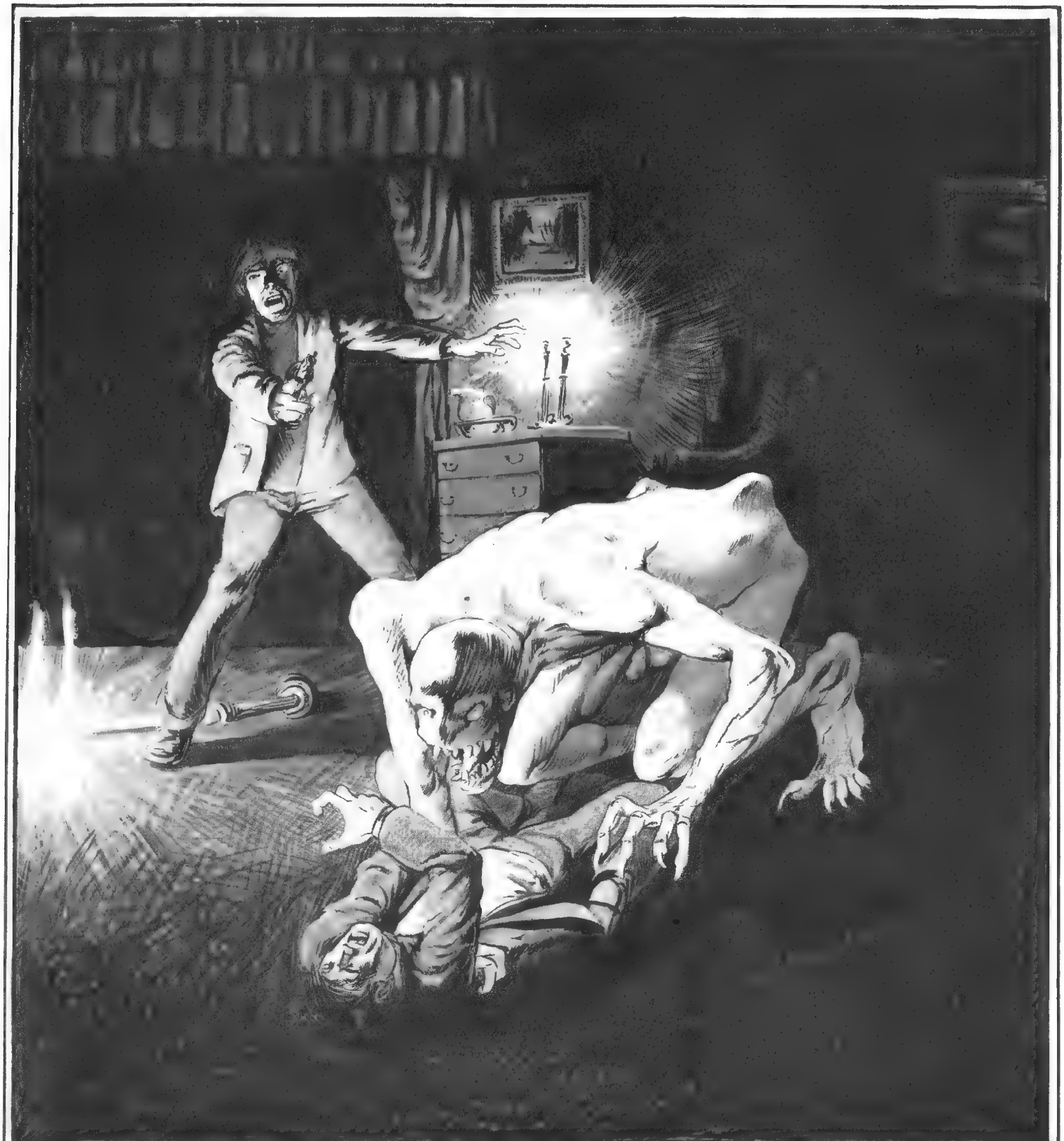
Smith lived most of his life in a small wooden shack on a mountainside in Auburn, California. The majority of his writing was done because he needed money to support his aged parents whom he lived with. When they died (his mother in 1935 and his father in 1937) his literary output was reduced almost entirely. Over the remaining years he wrote only a few stories, his prolific output having come to an end.

Clark Ashton Smith



Another reason that Smith stopped writing fiction is that he was more interested in sculpting, drawing and writing prose poetry. He had had a book of his poetry published in 1912 which had garnered much critical acclaim on the west coast, and this is where his interest truly lay. He pursued these interests diligently and had a drawing published in Weird Tales, an exhibition of his sculptures, as well as other volumes of his poetry published.

Although Smith lived like a recluse for much of his life, he very much



"MERCIFULLY, PERHAPS, I HAVE NEVER BEEN ABLE TO RECALL WITH ANY DEGREE OF DISTINCTNESS THE HELLISH THING THAT ISSUED FROM THE PANEL. THE VISUAL SHOCK, BY ITS OWN EXCESS OF HORROR, HAS ALMOST BLOTTED THE DETAILS FROM FROM MEMORY." THE NAMELESS OFFSPRING—

-CLARK ASHTON SMITH

GARY KWAPISZ '79

enjoyed having visitors. In 1940 when Smith's friend E. Hoffman Price brought Edmond Hamilton along with him to the cabin in Auburn, they were enjoying the unspoiled scenery when Hamilton spied a couple odd stones on the ground. He picked them up and noted that one of them had a face on it! It turned out that a lot of the stones around his feet had weird faces carved into them. It seems that Smith used the stones for carving, and when he was dissatisfied with one he'd just toss it out his cabin window.

Smith never married until 1954. He still lived in his small cabin until about a year later when it was destroyed by fire by vandals. It was suspected that a land speculator who was trying to get Smith to sell it paid to have the fire set. Smith finally did sell the property where he had lived for so many years, and moved away.

Although all of Clark Ashton Smith's stories are of the weird fiction variety, many are of different kinds. There are even some which indulge in sardonic and ironic humor, oftentimes so subtle that the reader wasn't sure if he was being put on or not.

One of these was "The Testament of Athammaus" which appeared in the November, 1932 issue of Weird Tales. The story is told in retrospect by the now aged former headsman of Commoriom. Athammaus relates the sad tale of the fall of Commoriom and how it was brought about by a weird, unhuman criminal named Knygathin Zhaum who just wouldn't stay dead...no matter how many times he was captured and beheaded. The following excerpt delineates their predicament.

"Alas for the vanity of earthly hopes and labors! The morrow came with its unspeakable, incredible tale of renewed outrage: once more the weird, semi-human offender was abroad, once more his anthropophagic lust had taken toll from among the honorable citizens of Commoriom. He had eaten no less a personage than one of the eight judges; and, not satisfied with picking the bones of this rather obese individual, had devoured by way of dessert the more outstanding facial features of one of the police who had tried to deter him from finishing his main course. All this, as before, was done amid the frantic protests of a great throng. After a final nibbling at the scant vestiges of the unfortunate constable's left ear, Knygathin Zhaum had seemed to experience a feeling of repletion and had suffered himself to be led docilely away by the jailers."

While most of Smith's writing seemed to be very straight and serious, stories like these seemed to have been written as a change of pace; employing humor which was so subtle that it tended to build in effect rather than immediately drawing attention to itself in any sort of obvious way.

Smith also used his fiction to make mordant social comments on the life and treatment of the artist. In "The Monster of the Prophecy," an alien being from a planet circling Antares comes to Earth to find a human being to take back to his planet so that he can fulfill an ancient prophecy and become monarch. He finds a fitting subject in the form of a struggling poet who is on the verge of suicide when found by the alien. The man is convinced to accept the alien's offer with the following observation: *"It is true, no doubt, that you will be doomed to a certain loneliness among us: you will always be looked upon as a monster, a portentous anomaly; but such, I believe was your lot in the world where I found you and where you were about to cast yourself into a most unpleasant river. There, as you have learned, all poets are regarded as no less anomalous than double-headed snakes or five-legged calves."*

Still, these were more the exception than the rule as most of Smith's stories employed death as an underlying theme with either the threat of death imminent throughout the story, or else descending inexorably on the protagonist in the climax.

One of the best examples of this type of story is "The Weaver in the Vault." It begins much like a Howard S&S tale as three soldiers are sent to the ruins of an ancient city to retrieve the mummy of a king that their master requires for some necromantic purpose. The characters are well drawn and a convincing amity among them is created, but it's all a blind because a sudden earthquake brings the roof of the crumbling vaults down upon them, killing two immediately and trapping the third beyond all hope of escape. Then the survivor, Grotara, sees a bizarre glowing, globe-shaped creature issue from a fissue and drift over one of the bodies, hurling out a strange web as it descends on the corpse. The sequence is described like this.

"Now the web had filled the entire tomb. It ran and glistened with a hundred changing hues, it dripped with glories drawn from the spectrum of dissolution. It bloomed with ghostly blossoms, and foliages that grew and faded as if by necromancy. The eyes of Grotara were blinded; more and more he was meshed in the weird web. Unearthly, chill as the fingers of death, its gossamers clung and quivered upon his face and hands.

He could not tell the duration of the weaving, the term of his enthrallment. Dimly, at last, he beheld the thinning of the luminous threads, the retraction of the trembling arabesques. The globe, a thing of evil beauty, alive and aware in some holocryptic fashion, had risen now from the empty armor of Yanur. Diminishing to its former size, and putting off its

colors of blood and opal, it hung for a little above the chasm. Grotara felt that it was watching him... was watching Thirlain Ludoch. Then, like a satellite of the nether caverns, it fell slowly into the fissure, and the light faded from the tomb and left Grotara in deepening darkness."

The remainder of "The Weaver in the Vault" portrays another characteristic common to Smith's writing, that being a careful rendering of the psychological state of the character in his confrontation with the horrific and the terrifying. We are not only given careful descriptions of the Weaver's return visits to that place of doom, but also of Grotara's crumbling mental state in the face of it all. Thus Smith describes the horror from both the visual and the mental. This story in particular is considered one of Smith's best.

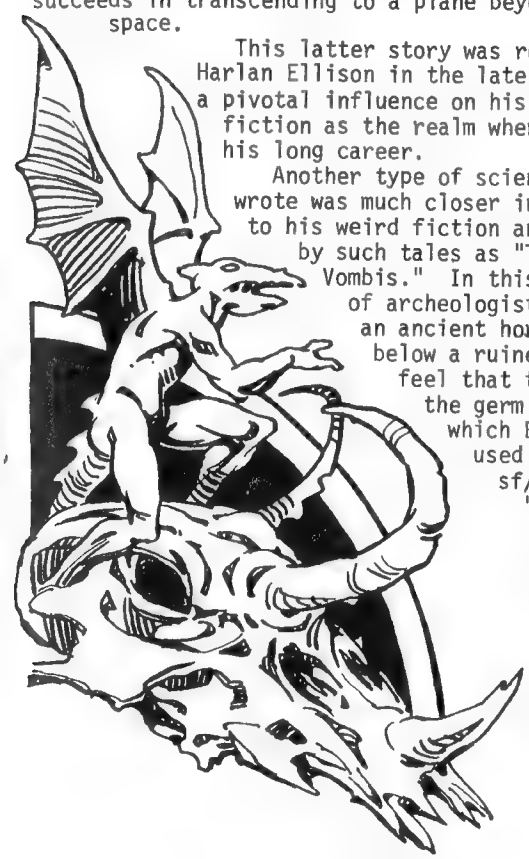
"The Nameless Offspring" which is so ably illustrated on page 45 by Gary Kwapisz is a departure from Smith's usual mode as it's a tale which takes place entirely on our world of today. These were more difficult to write for Smith as he couldn't resort to an invented exotic backdrop the way he could in one of his ancient fantasies or his tale of another world. Since his settings were always described in terms which made them eerie and unusual, accentuating their strangeness, he was hard-pressed to bring this same surreal vision to a modern day setting. Thus in "The Nameless Offspring" he set the story in an old, out of the way mansion, and began the tale at night (where much of the action transpires.) Even the daytime scenes are rainy and dreary, adding to the oppressing mood of impending horror.

Smith had an even easier time accomplishing this in "Genius Loci," a story about an eerie tree shrouded pond which has an unsettling and deadly influence on those who refuse to shun its proximity. By the time you finish this story, its setting has been painted so clearly that you're sure it exists.

He also dabbled in the realm of science fiction with stories which were pretty straight sf fair, like "Master of the Asteroid," to those which were tinged with fantastic visions like "The City of the Singing Flame" in which a man steps through some kind of dimensional gate and is transported to another world where he encounters wonder upon wonder, and even almost succeeds in transcending to a plane beyond time and space.

This latter story was read by a young Harlan Ellison in the late forties and was a pivotal influence on his choosing science fiction as the realm where he would begin his long career.

Another type of science fiction Smith wrote was much closer in theme and style to his weird fiction and was exemplified by such tales as "The Vaults of Yoh-Vombis." In this story, a group of archeologists on Mars uncover an ancient horror in the pits below a ruined city. Many feel that this story had the germ of inspiration which Basil Wolverton used in his 1950's sf/horror strip "The Brain Bats of Venus" (reprinted in RBCC #144.)



For those who like their weird fiction in a Howardian vein, I suggest "The Black Abbot of Puthuum." This story has all the elements of the best Robert E. Howard sword and sorcery, except with that extra touch only Clark Ashton Smith could give it. I expect that if Howard had lived at least another ten years, his S&S would have been as good as this story is.

Although there are no collections of Clark Ashton Smith stories presently in print, the following were published in the U.S.

Arkham House hardbacks: OUT OF SPACE AND TIME (1942), LOST WORLDS (1944), GENIUS LOCI AND OTHER TALES (1948), THE ABOMINATIONS OF YONDO (1960), TALES OF SCIENCE AND SORCERY (1964; This also contains a superb memoir by E. Hoffman Price.), OTHER DIMENSIONS (1970).

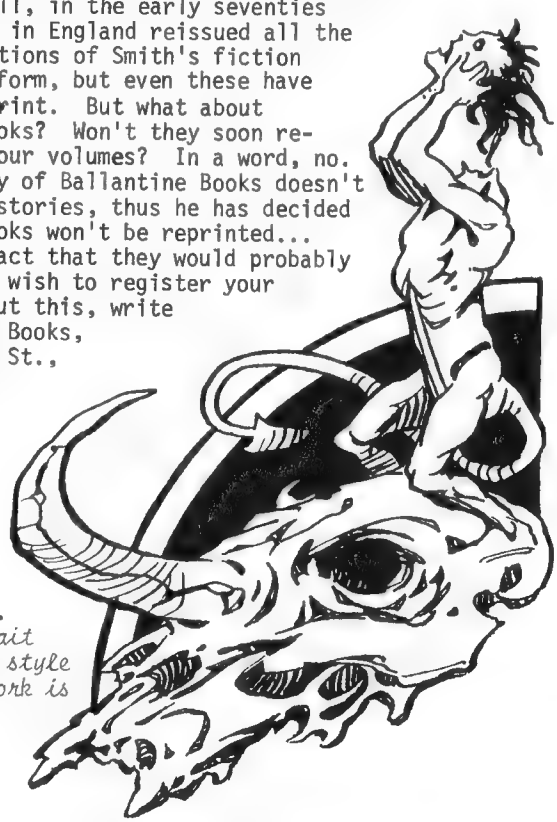
Ballantine paperbacks: ZOTHIQUE (1970), HYPERBOREA (1971), XICCARPH (1972) and POSEIDONIS (1973). All of these books were carefully edited for completeness by Lin Carter as part of the Ballantine Adult Fantasy series. What Lin Carter did in this series is attempt to restore the stories to their original form since the original pulp editors tended to blue pencil them for fear that their readers wouldn't be able to understand them. With the help of Smith's widow, Carter was able to secure carbons of some of the stories and resore them to their original form just as Smith wrote them, because in most cases Smith's stories have been reprinted just as they appeared in Weird Tales, and this includes their appearances in the Arkham House editions during Smith's lifetime. If you think this editing was an unusual practice long since abandoned, you're wrong. The Conan books edited by L. Sprague de Camp have editorial incisions made by de Camp for reasons of "taste." This is why Karl Edward Wagner edited the versions published by Berkley Medallion to restore what de Camp had excised.

Even with editorial deletions, the Weird Tales readers must have often been mystified by this extremely unusual writer who rose to prominence in its pages in the thirties, and it is at least of some credit to Farnsworth Wright that he didn't completely edit the exotic language from Smith's stories, and credit should go to the readers of WT for making his stories so popular.

So where is the fan of Clark Ashton Smith to look, other than for the expensive out-of-print Arkham editions? Well, in the early seventies Panther Books in England reissued all the Arkham collections of Smith's fiction in paperback form, but even these have gone out of print. But what about Ballantine Books? Won't they soon reprint their four volumes? In a word, no. Lester del Rey of Ballantine Books doesn't like Smith's stories, thus he has decided that those books won't be reprinted... despite the fact that they would probably sell. If you wish to register your complaint about this, write to Ballantine Books, 201 East 50th St., N.Y., N.Y. 10022.

Let them know you care.

***



Logo and end pieces by HILARY BARTA. Additional art (including the portrait and the piece of Clark Ashton Smith style artwork) by GARY KWAPISZ. All artwork is copyright 1979 by the artists.

!
AHA... PERTWILLABY'S MORNING MAIL. I WONDER IF HE'S GOTTEN HIS NEW ROCKET'S BLAST COMICOLLECTOR #148. IT'S SUPPOSED TO HAVE SCADS OF STUFF ON THAT NEW MOVIE "ALIEN".
I HEAR THERE ARE INTERVIEWS WITH AUTHOR DAN O'BANNON AND PRODUCTION ARTIST RON COBB TOTALING 20,000 WORDS! I MUST SEE -- SOUNDS LIKE SOMETHING I SHOULD STOCKPILE AND HORDE AS A COLLECTOR'S—
CHUNG!
!
ACH-- HERR PERTVILLABY'S MAIL. PERHAPS I VILL KOMMANDEER HIS RBCC. I UNDERSTAND DAT IT HAS MANY ILLUSTRATIONS FROM "ALIEN".
PREVIOUSLY UNPUBLISHED STILLS UND PREPRODUKTION DRAWINGS.. AH-- HERE ISS A SKETCH OF DER ALIEN ITSELF... CHUST AS KUTE AS A BUT—
THOK!
!
OO! LANCEY'S MAIL. I'LL BET HIS NEW RBCC IS HERE! I CAN'T WAIT TO READ ALL THOSE REGULAR FEATURES LIKE R.C. HARVEY'S "COMICOPIA" AND SCOTT McLEOD'S X-MEN "MUTANT'S HANDBOOK".
I MIGHT EVEN READ DON ROSA'S FAMOUS "INFORMATION CENTER" IF I CAN'T FIND ANY SOMINEX AT THE—
PHAK!

AH... MY RBCC. I'VE BEEN WAITING FOR THIS SILLY THING. THE LATEST COMIC-STRIP ADAPTATION OF MY ADVENTURES, "THE PERTWILLABY PAPERS" IS IN THIS ISSUE.
YES, SURE ENOUGH, THERE I AM FEATURED ON THE SPECIAL TWO-COLOR COVER. HM... PART ONE OF MY TRIP TO KING ARTHUR'S COURT... "KNIGHTTIME".
WHAT'S ROSA FEEL IS SO INTERESTING ABOUT THAT?! AND HE ALWAYS DEPICTS ME AS SUCH A SILLY-ASS! THAT FELLOW MAKES ME SO MAD I COULD JUST SPIT! I MEAN IT! FOR 2¢ I'D—
?!
RBCC #148!? ALLRIIIIGHT! I'VE BEEN LOOKING FOR THAT ALL MORNING?!!
LOOK—NO NEED TO BE GRABBY. FOR A BUCK YOU CAN HAVE THE WRETCHED THING!
HALF-PRICE BECAUSE OF THE BLOODY SLIME STAINS...
Don Rosa

BY THE HOARY HOSTS OF HOGGOTH--
--I'M VANISHING!

COMICS COMMENTARY

BY JAMES VAN HISE

You know, a few months back I heard about this brave new project that Marvel was creating called Epic. It was supposed to be Marvel's answer to Heavy Metal, and they were supposed to be giving it a big push. Well, somewhere along the line Marvel fumbled the ball, and it started even before they fired Rick Marschall.

Originally, Epic was supposed to be monthly and was to have premiered in the fall. At the San Diego con I heard that it wouldn't be out until January, and when I mentioned this to Richard Pini, he expressed surprise because when Wendy turned in her full color strip for Epic #1 they were also told that it would appear in the autumn.

Now we find that not only is Epic delayed, but that it has been scaled down to a quarterly, and all the big promotion planned for it has been quietly abandoned.

Why is it that whenever the comics companies seem to be trying something positive and forward thinking that they suddenly backtrack and play it safe and cheap? As it is now, when Epic finally does appear, it will be with no fanfare outside of the traditional comic book outlets. There were dealers in some cities who had offered to pay for television time advertising Epic if Marvel would produce the commercial and deliver it to them, but these dealers have heard nothing on the project for months. Doesn't Marvel want it to succeed? Comics need to branch out. They have to reach new readers, not the same old ones. They have to convince people who otherwise wouldn't consider reading a comic that they will like Epic. The publishers of Omni have succeeded largely because their commercials on network television brought them readers who otherwise wouldn't have given the magazine a second glance...or even known it existed.

This is the key. Comic book readership is dwindling. Even though there are more kids around today than there was twenty years ago, comics aren't selling anywhere near as well. The companies have to bring in new support. Perhaps things like Warriors of the Shadow Realm will help somewhat due to its superior packaging and presentation, but they also have to profer more interesting stories involving characters with some depth. As it was, the characters in Warriors emoted about as much as the trees and brightly painted waterfalls they capered in. My god, when I think of how strong a story someone like Richard and Wendy Pini could have written for it, I want to weep. If you think I exaggerate, ask yourself this. Would you have cared if any of these characters had been knocked off, or were they just so much ink and paint attractively arranged on the paper? But enough of Weirdworld, R.C. Harvey will have a major discussion of it next issue.

Well Conan #100 has come and gone, and with it we had another colorless adaptation of Howard by Roy Thomas. The problem with Conan is not so much that Roy Thomas can't seem to do anything original or interesting with the stories, but that John Buscema obviously doesn't want to. The art by Buscema and Chan seems to be ground out with uninspired regularity and it doesn't seem that anyone is enjoying what they're doing. The story-telling is bland and seems to lurch from one monster to the next with no artistry or inventiveness even considered for one wild moment. The dull, lifeless coloration done on the book just makes bad look worse.

I think a lot of the problem with Conan was brought out in an interview in Gratis (a small zine edited by Jim Shedden and which I would review except that nowhere in the zine is a publisher's address given), with Neal Adams wherein Neal states the following about John Buscema: *"He says he doesn't like doing comics. I do not know to what extent he means this, but he is relatively bitter towards comics: he doesn't see his future in them. I think if comics were more lucrative, he'd want to stay. I'm sorry he feels that way. I wish John was happy in comics."* So do the readers of Conan.

The fact that John Buscema doesn't enjoy what he is doing is obvious to anyone looking at an issue of Conan. To Buscema it is just a job, and he has to grind out several pages a day just to make a good living at it. Thus John Buscema has become a cog in the assembly line in more ways than one, for his heart is no longer in his work...and hasn't been for years.

Here I go bitching again; preaching doom and gloom when without having to look very far I can see some good things that are being done in comics.

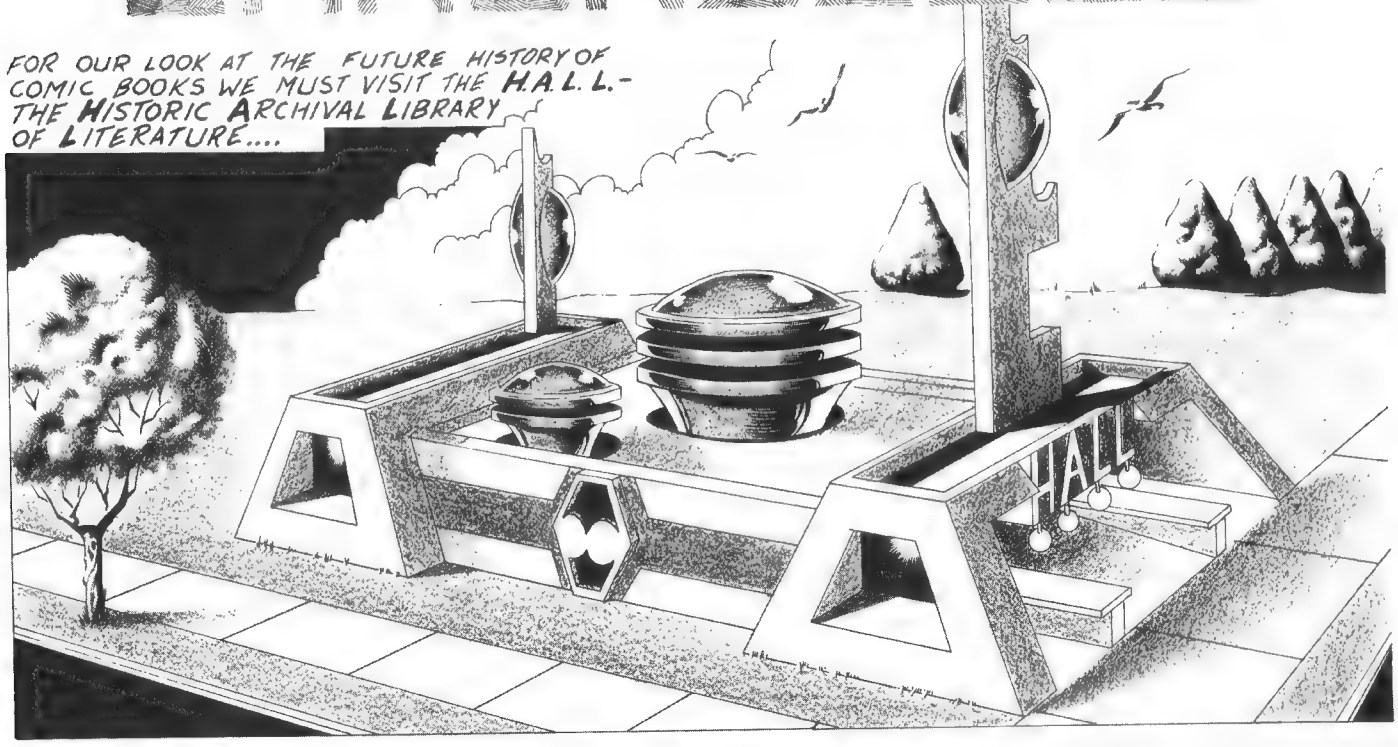
Take Iron Man, for instance. When David Micheline was interviewed in RBCC #145 he had just taken over the Iron Man strip and in just a little over a year he has wrought a lot of meaningful changes in the book. He hasn't tampered with the legend, but has rather fleshed it out until the book has a genuine soul such as other writers at Marvel often try for with only superficial success. This book has depth, and I for one enjoy it just as much as the X-Men. I didn't even mind the artist change because the writing is just so captivating.

Doctor Strange is doing some interesting things. It seemed to be getting a bit aimless there for awhile, but Chris Claremont seems to be sharpening the focus of the series and tightening the characters' continuity in it so that Dr. Strange isn't just fighting the menace of the month while everyone else just stands around watching like spectators rather than participants. Now if only Ditko would do an issue or two...

Speaking of Ditko, after a dry spell of many months, his work is suddenly everywhere. His Micronauts annual was superb in the extreme, and the way Bill Mantlo neatly made it a prequel was a very nice touch. Even Ditko's Daredevil was fun, and made it seem like 1964 revisited, despite the gaping holes in the story logic. Even the new Starman at D.C. is fun, if a bit empty and harmless. Instead of Ditko and Levitz doing Starman, how about having them bring back The Stalker. Now that was real sword and sorcery!

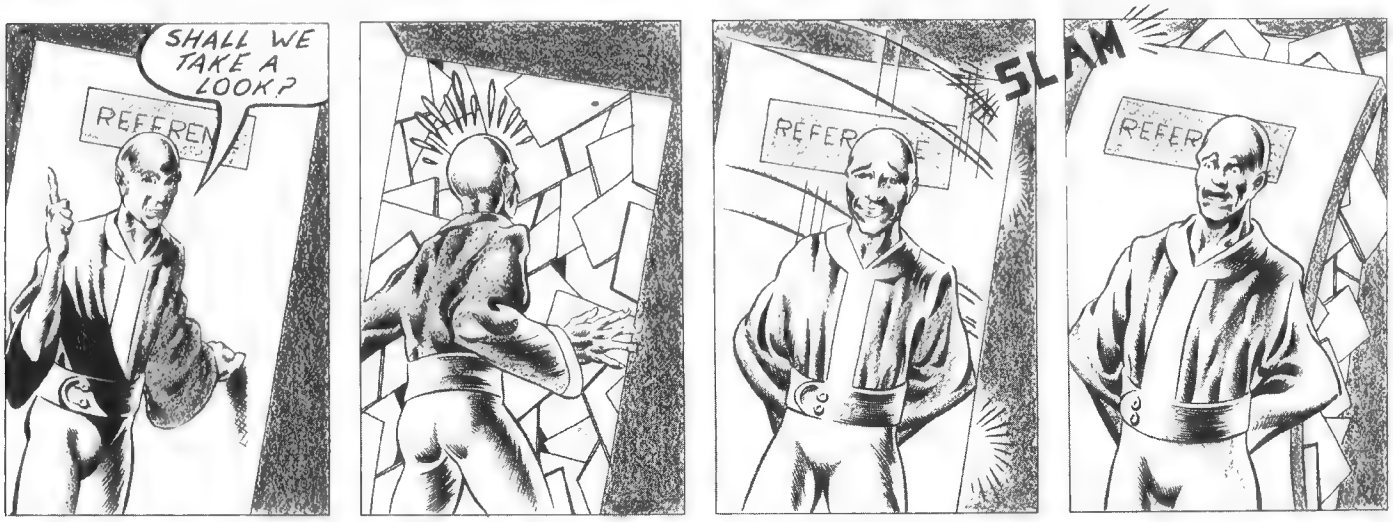
COME WITH US NOW, RBCC READER, AS THROUGH THE MAGIC OF THE COMIC STRIP WE REND THE VEIL OF TIME AND VISIT THE WORLD OF THE NOT TOO DISTANT FUTURE. TO THE YEAR 2,000 AND A LOOK AT THE....

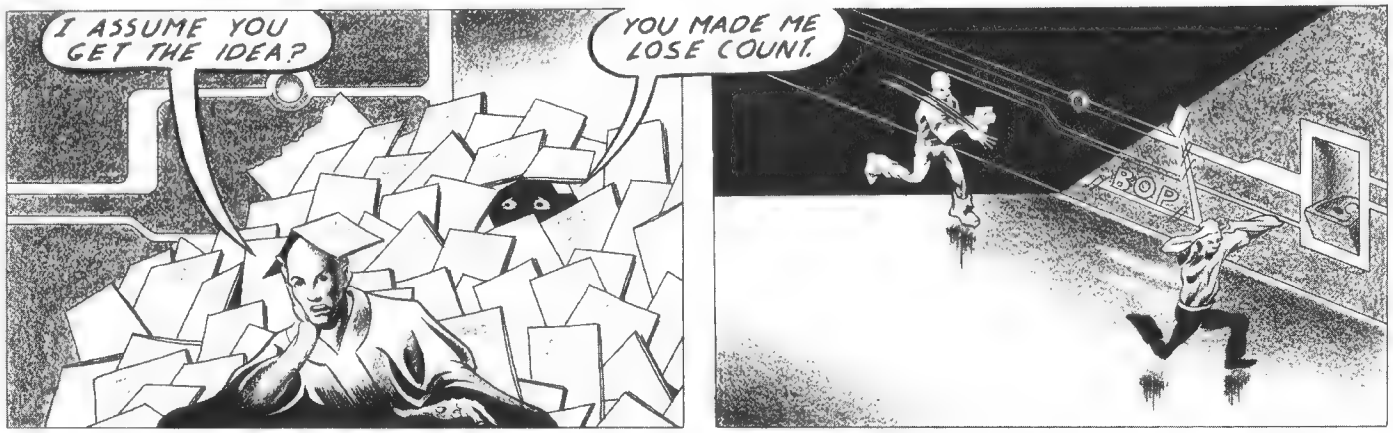
FUTURE HISTORY COMIC CHRONICLES

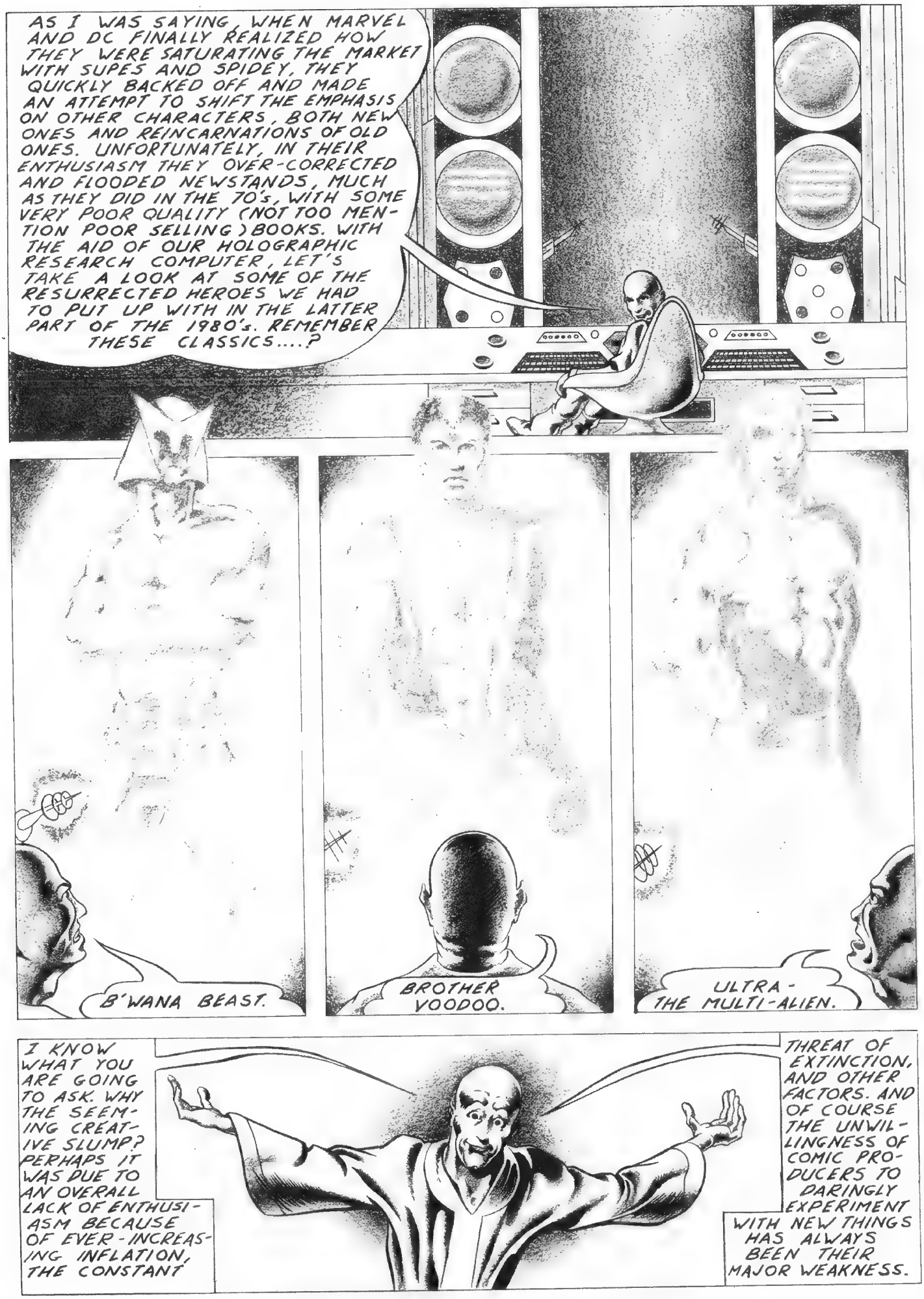

FOR OUR LOOK AT THE FUTURE HISTORY OF COMIC BOOKS WE MUST VISIT THE H.A.L.L.- THE HISTORIC ARCHIVAL LIBRARY OF LITERATURE....
HALL

AND IT'S CURATOR, WITH WHOM WE'VE ARRANGED THIS SPECIAL APPOINTMENT.
OH YES, YOU'RE HERE.
WELCOME TO THE HALL, AND I MUST SAY THAT YOU WERE PROBABLY SURPRISED AT COMING HERE BUT IT'S TRUE, COMICS ARE, OR RATHER, WERE FINALLY RECOGNIZED AS LEGITIMATE LITERATURE.
Pretentious Literature
Playmate of the Month

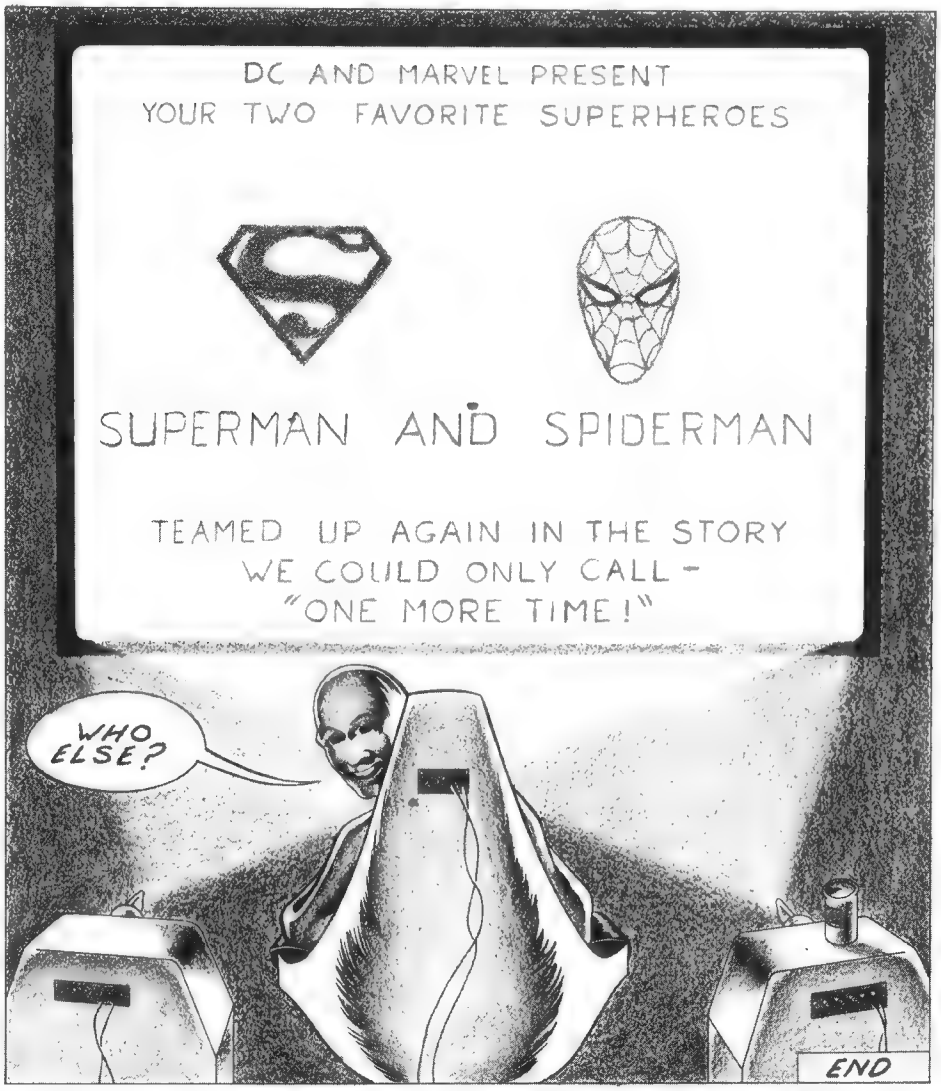
BUT IT DID'NT HAPPEN OVER-NIGHT. NO SIREE. AS YOU KNOW, THE TWO MAJOR COMIC COMPANIES, MARVEL AND DC, NOT TOO MENTION MANY OTH-ER PUBLISHERS OF COMIC MAGAZINES, HAVE STRUG-GLED FOR DECADES TO BRING READER'S ENTERTAINING STORIES IN VARIOUS GENRES AND FORMATS. BUT THE ONE REAL LASTING CONTRIBUTION THAT COMICS HAVE MADE TO OUR CULTURE IS, OF COURSE, THE COLORFULLY COSTUMED SURERHERO. THIS HAS BEEN THE GENRE THAT HAS PRETTY MUCH SUSTAINED COMICS SINCE THEIR INCEPTION. AND FOR THE LAST TWO DECADES THE BRUNT OF THE RESPON-SIBILITY OF KEEPING COMICS IN EXISTANCE HAS FALLEN ON THE SHOULDERS OF THE TWO MAJOR SUPERSTARS OF THE COSTUMED SET, MARVEL'S SPIDERMAN AND DC'S SUPER-MAN. IN FACT, A LARGE PART OF EACH COMPANY'S FINANCIAL STABILITY RESTED SOLELY ON THESE TWO CHARACTERS IN THE FORM OF MERCHANDISING, ETC. BACK IN YOUR TIME, THE BEGINNING OF THE 80'S, THE TWO COMPANIES FEATURED THESE TWO MAJOR CHARACTERS IN MANY OF THEIR MONTHLY COMIC TITLES. BY THE TIME THE 80'S GOT INTO FULL SWING, THIS PRACTICE GOT A LITTLE OUT OF HAND. WHEN MARVEL AND DC FINALLY REALIZED WHAT THEY WERE DOING.... WELL, PERHAPS I'D BETTER SHOW YOU. LET ME TAKE YOU TO OUR COMPUTER REFERENCE ROOM WHERE EVEN NOW OUR HARD WORKING ACCOUNTANT IS DILLIGENTLY TRYING TO TALLY THE NUMBER OF SUPERMAN AND SPIDERMAN RELATED TITLES THAT HAVE APPEARED IN APPROX-IMATELY ONE YEAR'S TIME.



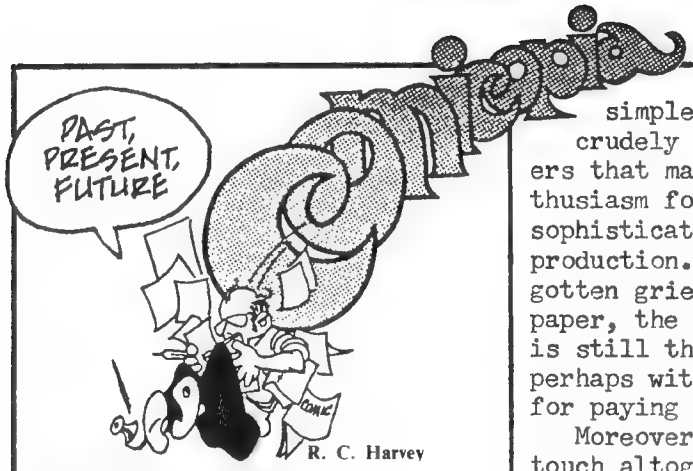



AS I WAS SAYING, WHEN MARVEL AND DC FINALLY REALIZED HOW THEY WERE SATURATING THE MARKET WITH SUPES AND SPIDEY, THEY QUICKLY BACKED OFF AND MADE AN ATTEMPT TO SHIFT THE EMPHASIS ON OTHER CHARACTERS, BOTH NEW ONES AND REINCARNATIONS OF OLD ONES. UNFORTUNATELY, IN THEIR ENTHUSIASM THEY OVER-CORRECTED AND FLOODED NEWSTANDS, MUCH AS THEY DID IN THE 70's, WITH SOME VERY POOR QUALITY (NOT TOO MENTION POOR SELLING) BOOKS. WITH THE AID OF OUR HOLOGRAPHIC RESEARCH COMPUTER, LET'S TAKE A LOOK AT SOME OF THE RESURRECTED HEROES WE HAD TO PUT UP WITH IN THE LATTER PART OF THE 1980's. REMEMBER THESE CLASSICS....?
B'WANA BEAST.
BROTHER VOODOO.
ULTRA-THE MULTI-ALIEN.
I KNOW WHAT YOU ARE GOING TO ASK. WHY THE SEEMING CREATIVE SLUMP? PERHAPS IT WAS DUE TO AN OVERALL LACK OF ENTHUSIASM BECAUSE OF EVER-INCREASING INFLATION, THE CONSTANT
THREAT OF EXTINCTION, AND OTHER FACTORS. AND OF COURSE THE UNWILLINGNESS OF COMIC PRODUCERS TO DARINGLY EXPERIMENT WITH NEW THINGS HAS ALWAYS BEEN THEIR MAJOR WEAKNESS.

BUT THAT ALL STARTED TO CHANGE IN THE DECADE OF THE '90s. FINALLY LEARNING A LESSON FROM THE GREAT DC IMPLOSION OF '78, BOTH COMPANIES TRIMMED THEIR MONTHLY COMIC OUTPUT TO THE POINT WHERE MORE CARE AND ATTENTION COULD BE GIVEN TO EACH BOOK. ONLY THE BEST WRITERS AND ARTISTS WERE RETAINED, AND COMICS FINALLY STARTED TO PROVE THAT QUALITY IS BETTER THAN QUANTITY. IT WAS AT THIS POINT THAT PEOPLE STARTED TO LOOK UPON COMICS AS A VIABLE AND LEGITIMATE FORM OF LITERATURE. HOWEVER, BY THAT TIME, IT WAS TOO LATE. INCREASING ADVANCES IN COMPUTER TECHNOLOGY, NOT TOO MENTION THE PUBLIC'S EVER-INCREASING DEPENDANCY ON THE HOME VIDEO TERMINAL (KNOWN IN YOUR DAY AS THE T.V. SET) BROUGHT ALL FORMS OF PRINTED MATERIAL DANGEROUSLY CLOSE TO THE POINT OF EXTINCTION. IN FACT, BOOKS AND MAGAZINES ARE ALREADY CONSIDERED "RELICS OF THE PAST" AND THAT'S WHY LITERARY ARCHIVAL LIBRARIES LIKE THIS ONE HAVE BEEN SET UP. WHY READ A BOOK WHEN YOU CAN WATCH A COMPUTERIZED SIMULATION OF IT? FOLLOWING THIS TREND, DC AND MARVEL DECIDED TO BOLDLY EXPERIMENT WITH THIS NEW MEDIUM. IT WAS DECIDED THAT A PROJECT OF THIS MAGNITUDE CALLED FOR A JOINT EFFORT BETWEEN THE TWO COMPANIES, AND ONLY RECENTLY THEY ISSUED THE FIRST OF THEIR "COMICS OF THE FUTURE" - A MONTHLY VIDEO CASSETTE FEATURING COMPUTER ANIMATED SUPERHERO ADVENTURES, WAR TALES, HORROR STORIES, ETC. OF COURSE THEY WISHED TO INSURE THE FINANCIAL SUCCESS OF THE VENTURE, SO IN THE SPIRIT OF TRUE EXPERIMENTAL INSPIRATION, WHO DO YOU SUPPOSE THEY SELECTED TO FEATURE IN THE PREMIER "ISSUE" IN THIS NEW FORMAT....



ONCE UPON A DOG DAZE IN NYGHWOLD'S STERLING SILVER SUMMER, HEAVY DOOTIE (OL' **ZERO HERO** HISSELF), STARBRIGHT, PERE HOBO, AND BEGONIA McKENZIE CELEBRATE **RBCC'S 150th** WITH A GRAND OLD FASHIONED PICNIC -- REPLETE WITH CAKE, CANDLEWICKS, AND THE TRADITIONAL UNINVITED GUEST.



R. C. Harvey

ZERO HERO and his Nyghwoldian confreres notwithstanding, this isn't a birthday anniversary, this 150th issue of RBCC: it's more like a milestone, a marker that shows how far we've come. And RBCC makes an apt vehicle for considering such things as roads already traveled: it was there near the beginning of fandom. ("Fandom" --a puffing, overweening sort of word that has about it the drum-roll thump of self-aggrandizement; but it's nonetheless useful because we all know what it means. Possibly.)

We could debate about when, exactly, fandom began. It blossomed in the letters columns in comic books, I'm told. And the usually cited dates for the beginning of this phenomenon fall in the early 60s, just about the time G.B. Love's ROCKET'S BLAST began to appear. But if comic book letters pages were the seedbed, then the EC comics of the mid-fifties were fandom's first fertile ground.

Regardless of when fandom may have begun, back numbers of RBCC probably sketch its concerns and growth as accurately as anything around. The loosely-knit network of LOC writers began exchanging mimeographed and dittoed newsletters--of which RBCC was one. Soon came the first convention. Then more. Eventually the smudged sheets of newsletters were replaced by slick offset magazines as the swelling ranks of fandom permitted editors and publishers to produce the more costly publications.

Among us today are those who bemoan the passing of those simpler days--of those crudely produced newsletters that made up in honest enthusiasm for their lack of sophistication in method of production. But it's a misbegotten grief: even on slick paper, the honest enthusiasm is still there (albeit mixed perhaps with a preoccupation for paying the printer's bill).

Moreover, we haven't lost touch altogether with cheaper means of communication: there are still mimeo and ditto zines around in apa's and elsewhere. And that's all to the good: as long as fandom (which is a kind of specialized communications network) continues to nurture inexpensive channels for exchanging views, it will serve its most vital function. Meanwhile, the slicker publications provide a suitable testing ground for artists trying their wares. And that's good.

Somewhere along the line, fandom-as-communications-network became also fandom-as-marketplace. And there again the simpler days of yore are mourned. The marketplace offshoot casts the dollar-sign shadow of its unpruned growth everywhere. Selling comic books became more important than trading them (does anyone even do that any more?), and getting the most dollars for a book became more important than getting a book you wanted to read. Too bad. But inevitable.

And it ain't all bad. As comic books acquired monetary worth, more old collections surfaced in forgotten attic caches. So there are doubtless more Golden Age books around these days than before. That's the good part. The bad part is that few of us can afford to buy them.

Still (dispassionately, putting the collector in me aside for the nonce)--there is probably more good than bad that's come about because of the growth of the marketplace in fandom. In a capitalist economy, dollars always bring respectability. And with money and status going for it, an interest in comics can develop into scholarship--both historical and theoretical--with an accompanying flood of books on comics. There have been more of those in the past five years than in the preceding seventy.

None of us would wish those books off the shelves, I'm sure. But if our wish for cheaper old comics were granted, we'd take the financial spotlight off comics, and commercial publishers wouldn't see fandom as a market massive enough to support publication of reprint volumes and other such tomes.

Today's fandom is a flourishing enterprise--varied enough in its forms to permit all kinds of creative and critical expression, large enough to support scholarship and commercial publication. And all of this rests on the financial foundation that those oft-bemoaned soaring prices established.

WHILE WE'RE pausing at this milestone, we might as well take a look down the road ahead. Squinting at the future is a parlor game for prophets, but these days anyone can play. In some departments, the handwriting on the wall is scrawled plain enough for us all to decipher. Merchandising.

Writ large, it's already upon us. Characters from comic strips and books have always been exploited for extra income--everything from Mickey Mouse watches to Snoopy spray cans. But with the Micronauts and Rom, we have a new twist: here the comic character is invented expressly for the

THIS YEAR'S BAD TASTE AWARD goes to Rick Marschall, who introduces the latest adventure of Star-Lord (MARVEL PREVIEW 18) with these words: "Here he finally shreds (sic) his space-sissy image and becomes a true Lord of the Stars..." The cause of Marschall's ecstatic effusion? Peter Quill decides that it's all right to kill people.

purpose of marketing toys and other related products. The prospect of more of the same is vaguely chilling. No longer is a good idea for a comic strip enough: now you'll need a full scale multimedia marketing plan as well. Too bad. The merchandising empires of SUPERMAN and PEANUTS grew out of the popularity of the strips; they didn't start as integrated, reciprocal marketing machines. How would Shuster and Siegel and Schulz fare in starting out today?

The chances are much against the Micronauts and their ilk becoming as successful as SUPERMAN in the marketplace, but such schemes promise just enough success to suggest the shape of things to come. Cold-blooded and calculating as the notion is, it will quicken the pulse in comics production and probably add a few years to the life of the industry.

In newspaper strips, the bite of the marketing bug produces a slightly different strain of mercantile fever. Here the pitch is to sell advertising space amid the comics. The Sunday funnies are read by the whole family--and they hit on Sunday mornings when other media have low profiles. Space in the Sunday funnies is therefore a good advertising buy. As ads take more half-pages, of course, the comics get reduced in order to make room for more ads. Still, the idea may help secure the future of the newspaper strip by tying it directly to the omnipotent marketplace. And the daily comics page may be next to make room for ads.

All of this is doubtless inevitable--and probably necessary for the life of the medium. But what of the medium itself--of the art of the comics? What lies in its future?

The only development I'm aware of that suggests alteration in the nature of the medium is something called "the graphic novel." And I'm not quite sure what that is--or is supposed to be. Is the graphic novel just an expanded comic book--dealing with maturer themes and at a length dictated by story rather than by page count limitation? Or is it something different altogether--the comic strip medium at some new stage of development?

THE GRAPHIC NOVEL

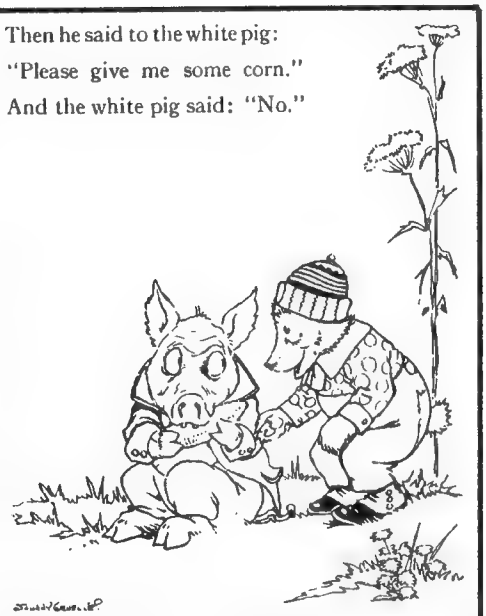
IF THE GRAPHIC NOVEL is the future for the comic strip, then it doubtless ought to build on and develop the essence of the medium.

The technical hallmarks of comic strip art (or "sequential art," as Will Eisner calls it; probably a better name, actually)--the things about it that make it unique--are speech balloons and narrative breakdown.

Speech balloons breathe into comic strips their peculiar life. In all other graphic representations, characters are doomed to wordless posturing and pantomime. In comic strips they speak. And their speeches are made in the same mode as the rest of the strip: the graphic, visual, mode. We see and read the words of the characters just as we see the characters themselves and "read" their actions. Films are made in a hybrid mode--audio-visual. Comic strips are all visual, a seamless optic exercise.

Moreover, the inclusion of speech balloons within the pictures gives the words and pictures concurrence--the life-like illusion that the characters we see are speaking even as we see them, just as we simultaneously hear and see people in life.

In my own cartooning efforts (sporadic and itinerant as they are), the inclusion of speech balloons in any drawing has always seemed to substantially change the nature of the drawing. I've probably drawn hundreds of pictures of characters posturing and cavorting around, but however



A PAGE FROM Johnny Gruelle's illustrated storybook, THE LITTLE BROWN BEAR, is identical in form and function to Steranko's CHANDLER.

animated and vivid those drawings may be, it isn't until I join a speech balloon to one of the characters and make him or her talk that the drawing begins to live. Once a speech balloon points its "tail" to its speaker, that character seems more alive. Partly that's because the words spoken begin to shape the character's personality; but it is also the simultaneity and proximity of words and pictures--and their single mode of presentation--that bring the characters uniquely to life for me.

If speech balloons give comic strips their peculiar life, then narrative breakdown gives that life duration, an existence beyond a moment. Narrative breakdown is to a comic strip what time is to life. In fact, "timing"--pace as well as duration--is the second of the unique ingredients of comic strip art. The sequential arrangement of panels cannot help but create time in some general way, but skillful manipulation of the sequencing can control time and use it to dramatic advantage. The sequencing of panels controls the amount and order of information divulged as

well as the order and duration of events. Manipulating these aspects of a story creates pace, suspense, mood, and the like.

Ordinary mainstream literary prose does all of this, too; comic strips differ in that the pictures as well as the words manipulate time. For instance, action can be speeded up by sequences of pictures in which the scene shifts rapidly from panel to panel.

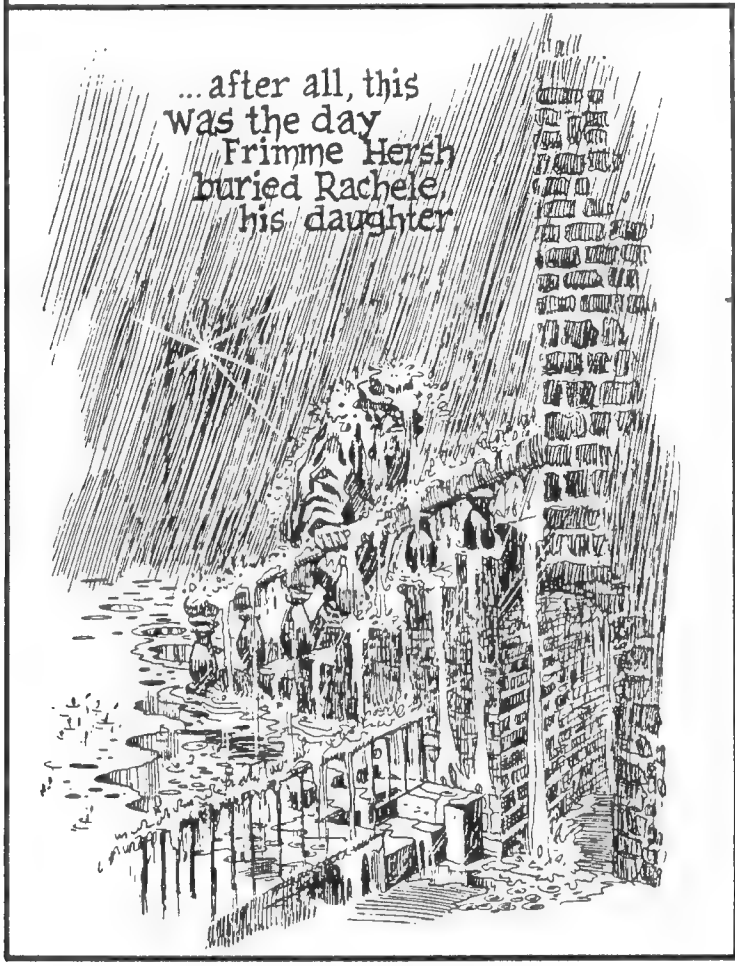
Whatever the graphic novel is to be (or is), it seems to me that it must incorporate these two essential aspects of comic strip art if it is to be of the same species as comic strip art. The graphic novel may have other characteristics as well, but speech balloons and narrative breakdown seem to be vital ingredients. Without those traits, the graphic novel will be simply something else--another kind of graphic story, surely, but not of the same order as the comic strip.

Steranko's CHANDLER (1976), for example, is called a graphic novel, but it doesn't meet the criterion I've mentioned. For all its brilliant visual effects, the pace of the story is controlled by the prose that runs in uniform columns under the pictures. The pictures create the story's mood, but they add no new information to the story: they simply illustrate the narrative. Although CHANDLER's theme is a mature one, in form and function the book is no different from the average illustrated children's book. It does not represent a new art form--or a new development in the art of the comic strip.

In Will Eisner's A CONTRACT WITH GOD we have something else again. To begin with, the collection of four stories delves into themes much more serious than CHANDLER. With their intimate glimpses into the private and sometimes seamy lives of New York tenement dwellers of the 30s, the stories capture with bittersweet nostalgia the spirit of threadbare existence and the pitifully exalted albeit doomed aspirations that often flower briefly if vainly in such barren soil.

In the lead story that gives the book its title, Eisner tells a story with several layers of meaning. On one level, it may be a parable of the Jewish experience--the history of a "chosen people" whose "contract with God" has not, through much of that history, produced very often the kind of material benefit that one would expect for a "select" group. But there are deeper

TWO PAGES FROM Eisner's CONTRACT: in the single-panel page on the left, Eisner builds the dreary mood of his opening scenes by capturing every streaming rivlet of a drenching downpour; later, a mute window with its wind-flapped shade eloquently depicts the seeming indifference of God's response to Frimme Hersh's questions.



religious ramifications to this simple tale. "Is not all religion a contract between man--and God?" asks one character. The implication of Eisner's story is that however sincerely men are compelled to draw up such contracts, the documents are wholly one-sided --signed by only the human parties to the agreement. As such, the contracts are scarcely binding to a seemingly indifferent and arbitrary God. But they remain, as Eisner shows, a powerful and therefore genuine force in human affairs.

Eisner's book modifies the form of the comic strip to fit the book format. Depending upon the narrative need, some pages are single panels in the unfolding story; others are composed of 4-6 panels. Narrative prose falls within the pictures, and the characters speak in the customary speech balloons. Pace is controlled by both pictures and words--as in the ordinary comic strip. Eisner preserves the essential nature of the art of the comic strip in his graphic novel, but he injects no new and different element. (Not that he should--unless the graphic novel is supposed to embrace and develop some new facet of the comic strip medium. And that's still a question.)

Gil Kane's BLACKMARK (MARVEL PREVIEW 17) combines features of both CHANDLER and CONTRACT. And perhaps it is the best example of what a graphic novel is to be--if it is to be something more than an expanded comic book. But BLACKMARK is seriously flawed by its often erratic layout--probably a cut-and-paste remake of Kane's original design.

Kane uses speech balloons much of the time, and pace is often controlled by pictures--particularly during action sequences--as well as narrative prose. And paragraphs of prose accompany the pictures. Oddly enough, Kane's use of language occasionally undermines his story: his pictures of the mind demons, for example, don't live up to the suggestive horror of his turgid prose descriptions. In a graphic novel we might expect quite the reverse: pictures should depict better than prose.

Nights were no better. As the mutant threat grew, preoccupying me every waking thought, so the dreams came again, ever increasingly stalking like phantoms through his sleep.
THE CITY... THE SPIRES OF LIGHT!
I can SEE it, almost REACH it! I can... I...!

Worse than the neglect for Shandra were the dreams. Their unnatural recurrence, their terrible significance to Blackmark puzzled and alarmed her simple Northern sensibilities. Her shyness and hesitancy to speak only compounded the agony caused by the dreams and, in time, the dreamer.
Oh, Shandra! If only I knew why the city CALLS me, why I'm DRAWN there...! Shandra...?
Shandra...??

ON ONE OF HIS MORE SUCCESSFUL pages, Kane's pictures pace the action and show us things his prose alone doesn't reveal--emphasizing, first, Shandra's isolation, then her heartbreak.

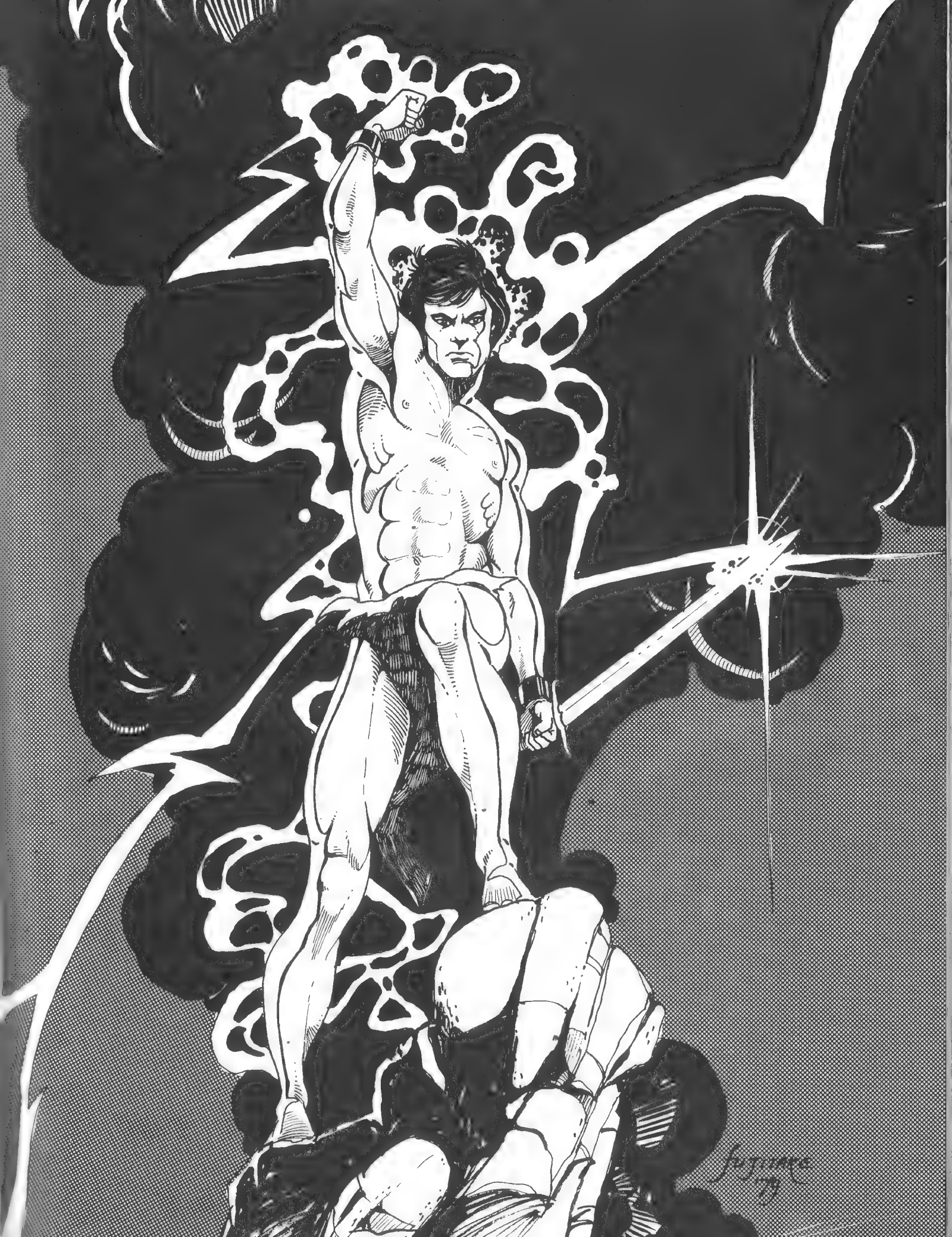
Elsewhere, Kane's pictures are vital to his story. They supply information not presented in the accompanying prose--not just descriptive information (which pictures do routinely) but narrative, story, information. And I suspect that's what ought to happen in a graphic novel.

I'm still not sure what a graphic novel is. If it is an expanded comic book, we probably can't find a better example than Eisner's book. If it is to be something more than that--a new way of coupling words and pictures which nonetheless preserves the essential nature of the comic strip art--then we approach Kane's BLACKMARK. Steranko's CHANDLER, on the other hand, seems in another class of work--the illustrated story.

But whatever answer is to emerge, we'll doubtless be in a better position to see it clearly when we come to the next milestone--200th? 300th?

—HARV

2701 Maplewood Dr. Champaign, IL 61820



THE NEW COMPANION MAGAZINE TO THE "RBCC"

FANTASTIC EXPLOITS

Volume Two, Number One

IT TURNED TOWARD RAUM, AND DEEP WITHIN HIM THE OGRE HAD NO QUESTION BUT THAT IT NOW DIRECTED ITS MALEVOLENCE TOWARD HIM ALONE.
THE SENSE THAT ENABLED HIM TO DEFLECT BLOWS, AND AVOID AMBUSHES, TOLD HIM THAT IN THE HEAVY DARKNESS THE EYES OF HELL LOOKED DOWN ON HIM AND PLOTTED RECRIMINATION.

Comics fandom is producing more talented artists today than ever before in its history! I know, because I've been involved with the RBCC since 1970, first as assisstant editor and then as editor and publisher since August, 1974. Never before have I seen as many truly talented artists in fandom as there are now. The art staff of the RBCC is now double what it ever was before at any time! Due to this increased amount of talent available to me, I'm launching a second magazine with an RBCC type of format. The title is FANTASTIC EXPLOITS. This title was previously published by the former editor of the RBCC, G.B. Love. With his permission, I am reviving this title but starting the numbering over again with Volume Two, #1 because it will be quite different from the previous run of FANTASTIC EXPLOITS. FE will be printed on the exact same paper the RBCC is but will run a total of 68 pages, with only, perhaps, two pages of ads at the most. Thus it will have more pages of features than an issue of the RBCC does. Also unlike the RBCC, each issue will have *FULL COLOR* front and back covers. KERRY GAMMILL is working up a *FULL COLOR WRAPAROUND COVER* painting for the first issue based on the story "Something Lost, Something Never Found" which appears in RBCC #147. RON WILBER was quite taken with this sword and sorcery tale and in keeping with his desire to move into more serious comic art (as opposed to satirical comic art), Ron is doing a complete comic strip adaptation of this story whose text version was in RBCC. Ron has been given carte blanche to make his adaptation as long as he wants to make it. Ron's enthusiasm for this story is evident in the two sample panels from his adaptation above and at the right. Ron wanted to adapt it. I didn't ask him to do it, he asked me! Although FE will generally not feature reprints, in issue #2 I plan to reprint Kerry Gammill's 16 page adaptation of Norman Spinrad's "Subjectivity" from RBCC #'s 124-127. FE will be even more heavily art oriented than the RBCC and will include a John Carter of Mars portfolio by BRET BLEVINS, JIM KUZEE and others. There will also be an article on DEADMAN (with art by FRED HEMBECK and STEVE BISSETTE) as well as one comparing the two films with the novel version of INVASION OF THE BODY SNATCHERS (art by MARC HEMPEL). Other features are in the works. FE will not have regular columns at first but may develop some later. We plan to start off by publishing 3 times a year, working up to 4.

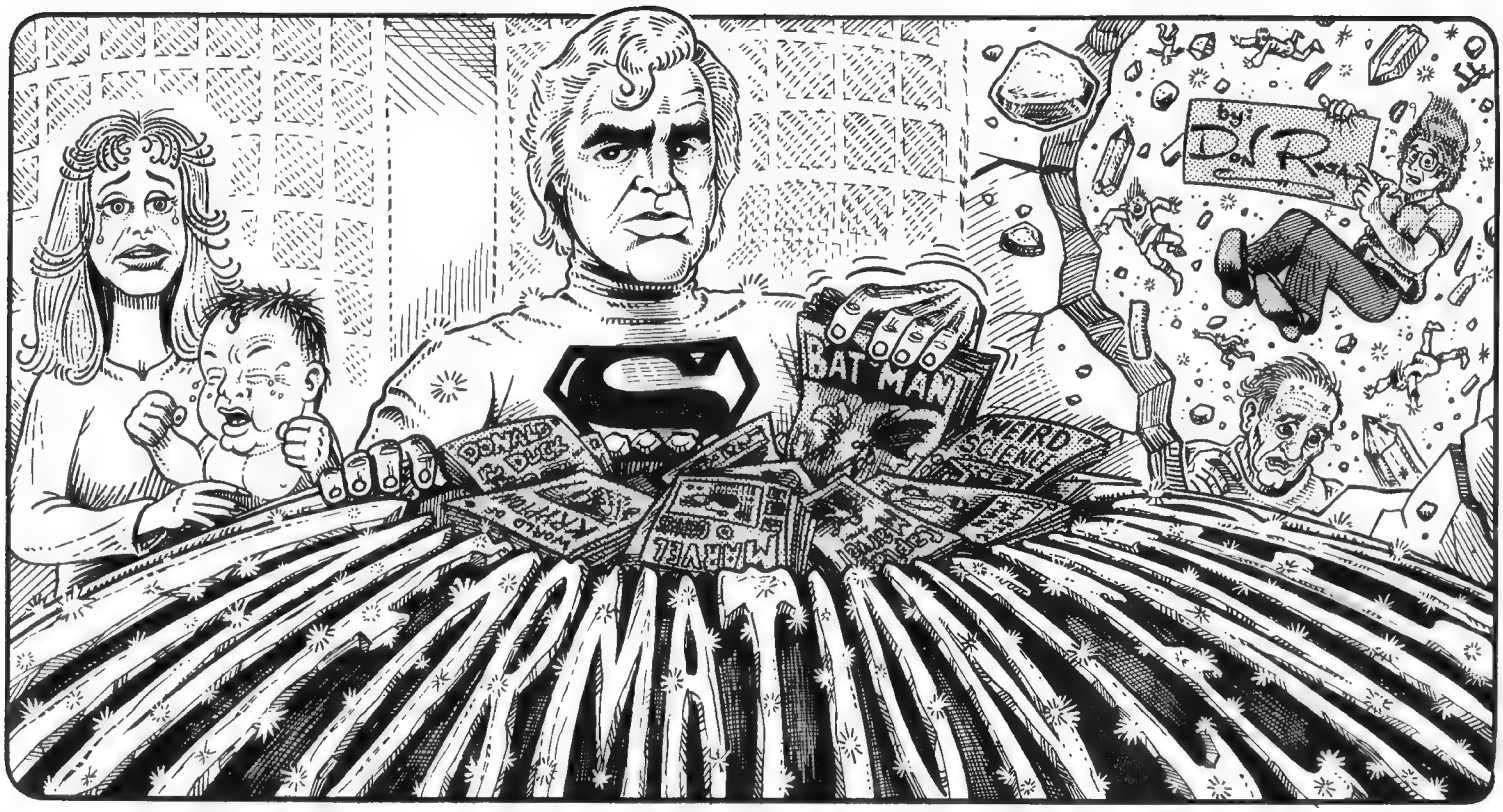
SUBSCRIPTION RATES:

(Note: These are special introductory rates only. Sub rates will increase to the normal level upon publication of FANTASTIC EXPLOITS #1

THIRD CLASS: 5/$12.50, 10/$24.00, 15/$36.00, 20/$45.00
FIRST CLASS: 5/$18.00, 10/$34.00, 15/$46.00, 20/$55.00

SINGLE COPIES: $3.00 + 75¢ postage or $3.00 + $1.50 postage for First Class mailing.

ORDER FROM: JAMES VAN HISE, 10885 PARKDALE AVENUE, SAN DIEGO, CALIFORNIA 92126



I'm sitting here on the living room floor surrounded by 110 chicken-boxes (15" x 23" x 10") full of funny books, hardbacks and paperbacks, using my knees as a desk, writing an abominably late I.C.! I have moved, you see (my new address was first listed at the end of last issue's IC) and have yet to unpack all my worldly belongings. But the I.C. must go on! "Break A Leg" they say in show biz. (Jim is thinking more on the line of breaking my jaw, I think.) At any rate, be sure to note my new address at the column's climax if you didn't last issue.

This also brings me to an apology. There was a time when I answered every bit of my mail that did anything more than simply list questions for me. But of late, I have either not had time to reply to my mail, or the backlog of missives have been packed in some long-lost chicken-box. Please excuse my ignoring your notes, especially since I value your letters of comment greatly, and I promise to get my act together in the near future!

Hey, I know you were promised a ten-page I.C. and all that's here is eight. Well, the other two pages are in the centerspread. That's an ad that I drew up at Jim's behest for RBCC #148 which ran in THE BUYER'S GUIDE once. It was printed from a xerox and thus only came out so-so. Since it worked so well as a strip, and the commercial aspect was largely subdued, Jim wanted to print it in this issue so it could be reproduced from the original and preserved for posterity because it is just such a fun strip. And friends, it's all in fun so don't take it so seriously that I off nearly all my PP characters ('cept'n myself, a' course). These characters are special to me. I'd never really kill them off anymore than Marvel would ever really kill Aunt May (or any other character created by Stan Lee, or so the mandate goes.) So enjoy. With lines on paper one can do anything.

COMIC BOOK HALL of FAME

From Chris Estey comes this list of favorites: "Warlock" #15,"NOVA"#21 and "MARVEL SPOTLIGHT" #31.

Gary Dunaier nominates "JUSTICE LEAGUE" #1, 26, 144 and 153; "BRAVE & BOLD" #36, "FLASH" #123, "SHOWCASE" #34, NOT BRAND ECHH #6, 8-11; and WHAT IF? #1, 11 and 13.

More nominations for WHAT IF? come from James Arganbright, who liked issues #2, 5, 8, 10, and 11.

And Ken Gordon names as his favorite single comic issues MARVEL SUPER SPECIAL #2 & 9, HOWARD THE DUCK #16, PLOP #1, D.C. 100 PAGE SUPER SPECTACULAR #4, TALES OF SUSPENSE #12 (with Ditko's "Those Who Lurk Below"), another nomination for WHAT IF? #8 (the Daredevil issue with Scott Shaw's "'mazin' Man-Spider," SPIDER-WOMAN #8; Ken lists these favorite Barks-Duck issues: WDC&S #93, 107, 138, 142, 153, 164, 168, 171, 181, 188, 199, 204 & 216 and UNCLE SCROOGE #13, 15, 24, 36, 38, 42, 45, 48, 51, 53, 56 & 60. At this point, Ken begins to get a bit too unparticular, and names all comix with the Freak Brothers and all "Little Archie" comics (We like to be more exact than saying simply "all," remember gang?) Now, I don't run a "Comic Hall Of Infamy," but Ken seems to have put some thought into this interesting list of his least all-time favorite comics, so I'll go ahead and show 'em to ya': MARVEL SUPER SPECIAL #3 & #7, all DC COMICS PRESENTS, the Silver Surfer book, SPECTACULAR SPIDER-MAN #24, STAR WARS #1-15, FANTASTIC FOUR #2 - on, and every RICHIE RICH, LITTLE DOT, LITTLE LOTTA, CASPER, HOT STUFF and otherwise "funny" comic that Harvey has ever produced. S'go figger.

* * *

DAVID KLEES--Bloomsburg, Pa.
---EXACTLY WHAT IS THE WALLY WOOD STORY IN ADVENTURES INTO THE UNKNOWN #1??? I HAVE HEARD CONSIDERABLE DISAGREEMENT AMONG DEALERS AND COLLECTORS ON THIS POINT, AND OVERSTREET ERRS BADLY HERE.

What the Wally Wood story in ADVENTURES INTO THE UNKNOWN #1 is, is nonexistant. Not only does Overstreet list it as being there, but he seems to imply that it fills the entire issue ("51+ pages"). There is one story signed "W," but I don't see an iota of Wood therein, nor does Wally Wood's own Wally Wood index in his "Woodwork Gazette" list it. This is

another example of the misinformation that works its way into the "Guide," a book composed virtually entirely of second-hand data. Recall the gags people play on Overstreet? Like his listing MIGHTY MAN OF KOBAR comics which a group of collectors created out of the ozone. Of course, I'm hardly going to say anything too nice about the "Guide," a work which has innocently handed this entire once-noble hobby right to the crass, mindless speculators, and a publication which, once discovering I felt thus, omitted my name from the acknowledgements, but not my hordes of contributed data from its pages. Sour grapes, sour grapes.

---SOMETHING IS ALSO FOULED UP IN OVERSTREET'S LISTING ON MAGNUS, ROBOT FIGHTER. WAS THERE NEW MATERIAL PUBLISHED AFTER #28???

No, as I see in the "Guide," #1-21 were by Russ Manning, #22 & 29-43 were Manning reprints, and #28 was the last new material issue (#23-28 were by Dan Spiegle). I do see a confusing note here, adding that "#43 & 45 are reprints," implying #44 & #46 are new material when they have already been identified above as reprints. This bit of befuddlement has been in the Guide for three years running, so I'd look for it again next year, If I were you.

---WHAT COMMENTS DO YOU HAVE ON THE LATEST TREND IN COLLECTING "ESOTERIC" COMICS???

I've always delighted in so-called "esoteric" comics... but I used to also delight in getting them very cheaply. They're fun comics...if any comic is worth anything, these oddballs should be before most others. The only observation I might make is my reaction to how collecting "esoteric" comics is now a trend..."esoteric" being defined as "that which is understood and appreciated by a very small, select group of specially initiated scholars." Therefore, can esoteric matters be a trend? Does this imply that most collectors of "esoteric" comics don't have any appreciation of what they're paying-through-the-snout for? In the post-PRICE GUIDE era, I get this precise feeling disturbingly often about big-bucks collectors.

WHEN I SENT OVERSTREET CORRECTIONS FOR THE LATEST EDITION OF THE GUIDE, I SUGGESTED THAT HE INCLUDE A SECTION ON HOW DEALERS INFLUENCE THE GUIDE AND THE MARKET, AND I SUGGESTED YOU AS THE IDEAL PERSON TO WRITE IT. HAS HE CONTACTED YOU ABOUT THIS???

Say, has anyone ever told you the one about that snowball in hell?

TELEVISION

TV HALL OF FAME

LARRY COULTER sends in quite a list of favorite TV fare: "The New Avengers"/"Target," "Last of the Cybernauts," and "Obsession." "The Prisoner"/"The Girl Who Was Death," "Living In Harmony," "Star Trek/"The Doomsday Machine," "Balance of Terror," "Space:1999"/"The Bringers of Wonder," "The Beta Cloud;" "Lost In Space"/"The Reluctant Stowaway" and "Visit To A Hostile Planet" (I'll certainly second both of those!), "Twilight Zone"/"The Invaders;" "The Six Million Dollar Man"/"Target In The Sky," "Stranger In Broken Fork," "Return of the Robot Maker," and TV movies: "The New Original Wonder Woman," "Legend of Lizzie Borden," "Death Race," "the Man With The Power," and "Trilogy Of Terror."

MARK SMEBY counters that prodigious list with his two nominations: "Alfred Hitchcock Presents"/"Man From The South," and that ever popular "Dick Van Dyke Show" about the walnuts from outer space.

KEN PETTIT sends an even shorter list: The 2-part "Andy Griffith Show" when Barney Fife returned from the big city after becoming a detective.

Ouch! Another huge list...this one from R.S. HARDING: "Twilight Zone"/"Will The Real Martian Please Stand Up?", "The Monsters Are Due On Maple Street," "Night Of The Meek," and "Steel." "Outer Limits"/"The Architects Of Fear," and "The Inheritors;" "Night

Gallery"/"They're Tearing Down Tim Riley's Bar," "Silent Snow, Secret Snow," and "The Messiah Of Mott Street;" and the "Dick Van Dyke Show" where Laura went on "Driving For Dollars" and revealed that Allan Brady was bald.

JIM PATTISON nominates "The Prisoner"/"Checkmate" and "Hammer Into Anvil" and the final "Mary Tyler Moore Show" episode.

Some guy named JIM VAN HISE in San Diego nominates some programs shown on PBS (I don't know if that's been done before. Is that legit?) Anyway, Jim nominates "I, Claudius" (all 13 episodes, especially the ones with John Hurt as Caligula) and the recent special on "Paul Robeson" with James Earl Jones. Thus we conclude on a thoughtful note.

* * *

PAUL ELLNER--Scottsdale, Arizona
---COULD YOU LIST THE BRITISH TV SERIES THAT HAVE BEEN DISTRIBUTED IN AMERICA (INCLUDING THOSE ON PBS)?

Gosh-all-fishhooks, PBS would cover more than I can attempt with the plethora of good stuff in recent years ("Monty Python," "The Two Ronnies," "Upstairs, Downstairs,""Lord Peter Whimsy," etc., and etc.) But as for stuff we see on our reg'lar dummy stations... most all that is distributed, with few exceptions, by "Independent Television Corporation" (I.T.C.) and their list of contributions include "The Prisoner," "Danger Man," "Secret Agent," "The Champions," "Man In A Suitcase," "The Baron," "Espionage," "Ramar of the Jungle," "Gale Storm," "Fireball XL5," "U.F.O.," "Space: 1999," "The Muppet Show" (their biggest success), "Capt. Scarlet And The Mysterons," "Thunderbirds," "Stingray," "Supercar," "This Is Tom Jones," "Fabulous 7", "The Saint," "Showtime," "Spotlight," "Fury," "Gideon Of Scotland Yard," "Sir Francis Drake," "Whiplash," "Jo Stafford Show," "International Showtime," "Tormentors" and other lesser luminaries. "The Avengers" is distributed by American International and "Doctor In The House" comes from Group W. What else has there been?

* * *

JOHN PETER D'AMANDA--MIAMI SPRINGS, FLORIDA
---WHAT WAS THE LICENSE PLATE NUMBERS OF THE CARS ON "THE PRISONER," "DANGER MAN," "THE SAINT," "AMOS BURKE, SECRET AGENT" AND "THE AVENGERS"?

You've got me on every one of those - except one! I would not be able to face the world if I did not know that the license number on the car that "The Prisoner" built himself, by hand (as every true individual should do!), was "KAR 120C." See any symbolism in that number? I have lil' matchbox replicas of The Avengers' cars around here someplace, but I'll hafta' get back to you when I locate that particular chicken box.

* * *

MIKE VALERIO--Seekonk, Massachusetts
---I SEEM TO REMEMBER THAT WHEN MIKE CONNORS' TELEVISION SERIES "MANNIX" STARTED, HE WAS NOT A SELF-EMPLOYED PRIVATE EYE, BUT RATHER AN OPERATIVE OF SOME SUPER SECRET AGENT ORGANIZATION. TRUE???

Quite true..."Mannix" was originally quite unique, but turned into a stereotype cop-show after the first season. From 9/7/67 to 8/31/68, Joe Mannix worked for "Intertect," a computerized private detective agency. The stories involved Mannix' conflicts with his boss Lou Wickersham (Joseph Campanella) who insisted Joe abandon his unorthodox methods and conform to "Intertect's" scientific approach. Note the name "Mannix," and it's sorta' "computerized" sound to it.

---LAST YEAR AN EPISODE OF "QUINCY" WAS OBVIOUSLY MEANT AS A PILOT EPISODE FOR A NEW SERIES STARRING YUKI SHIMODA AS DR. HIRO. THIS REMINDED ME OF THAT EPISODE OF "STAR TREK" ENTITLED "ASSIGNMENT: EARTH" THAT WAS ACTUALLY A PILOT FOR A SEPARATE SERIES. HOW OFTEN WAS THIS SORT OF THING DONE - INCORPORATING PILOTS INTO ALREADY ESTABLISHED SERIES...NOT FOR SPIN-OFFS, PER SE, BUT FOR SERIES WHICH ARE MEANT TO STAND ON THEIR OWN ORIGINALITY???

*Gad - a good question, and a tuff one! Who can say how often this was done unsuccessfully!? "The Andy Griffith Show" was first a pilot on "The Danny Thomas Show," "The Girl From UNCLE" wasn't a "spin-off" from "MAN FROM..." since it dealt with two all-new characters...it was piloted **on** a "Man From UNCLE" episode. "Amy Prentiss" premiered as an episode of "Ironside" and then became its own limited series. How about "Mork & Mindy" being piloted on "Happy Days"? Migod, maybe somebody who doesn't have their mind clouded by stacks of chicken boxes can put together a list for us?*

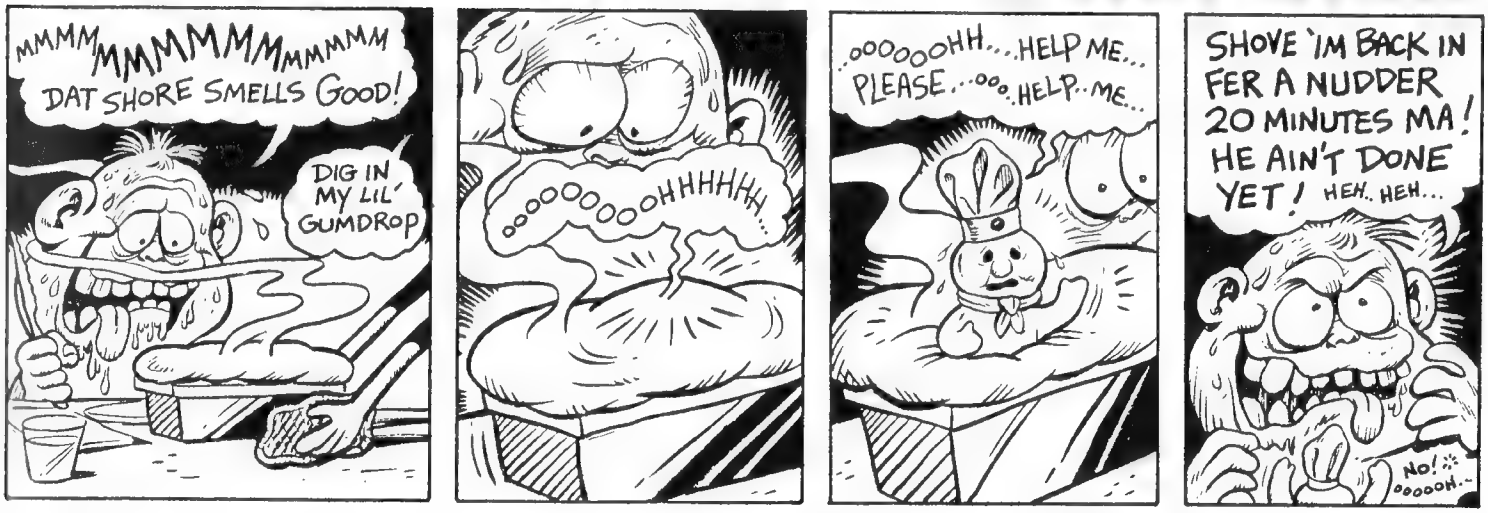
* * *

STEVE STEPHENS--Dallas, Texas
---I WOULD LIKE TO SEE A DOSSIER ON "PETE AND GLADYS".

Sure...This was a spin-off, one of the first, from "December Bride" where Pete Porter was the next door neighbor constantly referring to his wife as some sort

HOT BUNS A COOKIN'

by EDDIE EDDINGS


MMMMMMMMMMMMMM DAT SHORE SMELLS GOOD!
DIG IN MY LIL' GUMDROP
OOOOOOOOHHHHHH...
OOOOOOHH....HELP ME... PLEASE...OOO..HELP..ME...
SHOVE 'IM BACK IN FER A NUDDER 20 MINUTES MA! HE AIN'T DONE YET! HEH..HEH...
NO! OOOOOH...

of hideous beast. I recall once him remarking, "Oh, there's gladys looking out the window. Oops...no, that's my dog." Gladys, never seen, turns out to be quite a beautiful and loving wife on "Pete And Gladys", 70 episodes, ½ hour, CBS (9/19/60 - 9/10/62), Pete Porter, Los Angeles Insurance Salesman: Harry Morgan; wife Gladys: Cara Williams; Hilda Crocker, neighbor: Verna Felton; Ernie & Peggy Briggs, neighbors: Joe Mantell and Mina Kobb; Pete's uncle Paul Porter: Gale Gordon; Howie and Alice, neighbors: Alvy Moore, and Barbara Stuart; Gladys' father: Ernest Truex; Bruce, Gladys' live-in-college-student nephew: Bill Hinnait; Pete's boss, Mr. Slocum, and wife: Barry Kelly and Helen Kleeb.

* * *

THE AVENGERS

A year ago in RBCC #146 I ran a complete index to all of the "Avengers" episodes shown in the United States. Well, a few months ago I received this massive addition of information which corrects some mistakes, but for the most part supplies additional information which wouldn't have adequately fit into that index and which stands better here alone. Oh yes, while I'm on the subject, for those of you who haven't heard, CBS has bought up all of "THE AVENGERS" episodes for telecast on the CBS Late Movies, not just "THE NEW AVENGERS" and may begin showing them as often as two and three times a week!

The following information comes from Deborah Mornard of Minneapolis, Minn.

#10 - "How To Succeed...At Murder"

#13 - "The Danger Makers"

#21 - "Town of No Return" was Mrs. Peel's premiere episode (9/28/65)

#23 - "Silent Dust" was a remake of the Cathy Gale episode "The Grandeur That Was Rome."

#33 - "The Bird Who Knew Too Much" by Brian Clemens from a story by Alan Adillo.

#78 - "Pandora" - Tara is dressed in circa WWI clothing. The clue is "The Fierce Rabbit."

#79 - "Homicide And Old Lace" is a remake of "The Great - Great Britain Crime." There is an interesting story behind this. Tara (Linda Thorson) was naturally a brunette. When she was chosen for the role of Tara, the producers couldn't decide whether they wanted her blonde or brunette. They dyed her hair blonde, changed their minds, and her hair, back to brunette. Then they changed their minds, and her hair, again back to blonde. They filmed one and a half episodes ("The Great Great Britain Crime," and part of the "Invasion of the Earthmen") and then decided Tara should be a brunette after all - for sure this time. So they dyed her hair back, only after all of that dying and re-dying - it fell out! Well, anyhow Tara ended up wearing a wig all through the first season. They "fixed" "Invasion of the Earthmen," to cover for the change in hair color, but they had TGGBC in the can, so they saved it and "fixed" it later in the season in the version of "Homicide And Old Lace". By Tara's second season her own hair had grown back and they didn't need the wigs at all.

The following are the small encapsulated episode descriptions aired after the title on Emma's first and second seasons (#1-#42). They weren't aired for #43-#50 but they were written down somewhere.

#1 - In which Steed receives a deadly present and Emma pockets it.

#2 - In which Steed joins the natives and Emma gets the evil eye.

#3 - In which Steed fights in ladies underware and Emma tries feinting.

#4 - In which Steed has to face the music and Emma diaappears.

#5 - In which Steed becomes a shopping jock and Emma lays a ghost.

#6 - In which Steed is single minded and Emma sees double.

#7 - In which Steed takes a wrong turn and Emma holds the key to all.

#8 - In which Steed seeks a wife and Emma gets buried.

#9 - In which Steed almost outbids himself and Emma is a bird in a gilded cage.

#10 - In which Steed becomes a perfect boss and Emma goes seeking charm.

#11 - In which Steed dons a gown and Emma becomes a don.

#12 - In which Steed becomes a gourmet and Emma awakes in Manchuria.

#13 - In which Steed joins a secret society and Emma walks the plank.

#14 - In which Steed becomes a genius and Emma loses her mind.

#15 - In which Steed plays bulls and bears and Emma has no option.

#16 - In which Steed becomes a gentlemen's gentlemen and Emma faces a fate worse than death.

#17 - In which Steed drives a train and Emma is tied to the tracks.

#18 - In which Steed hangs up his stocking and Emma asks for more.

#19 - In which Steed finds a bogie and Emma gets the birdie.

#20 - In which Steed kills a climber and Emma becomes a vegetable.

#21 - In which Steed finds a town full of ghosts and Emma gets into harness.

#22 - In which Steed becomes a genie and Emma joins a harem.

#23 - In which Steed watches birds and Emma goes hunting.

#24 - In which Steed plans a boat trip and Emma gets very wet.

#25 - In which Steed joins the Hellfire Club and Emma becomes a sin queen.

#26 - In which Steed has two left feet and Emma dances with danger.
#27 - Steed is shot full of holes. Emma sees stars.
#28 - Steed puts out a light. Emma takes fright.
#29 - Steed makes a bomb. Emma falls asleep.
#30 - Steed visits the barber. Emma has a close shave.
#31 - Steed goes birdwatching. Emma does a comic strip.
#32 - Steed finds a mine of information. Emma goes underground.
#33 - Steed fancies pigeons. Emma gets the bird.
#34 - Steed hunts a big cat. Emma is badly scratched.
#35 - Steed changes partners. Emma joins the enemy.
#36 - Steed meets a dead man. Emma fights the corpse.
#37 - Steed catches a falling star. Emma makes a movie.
#38 - Steed flies to nowhere. Emma does her party piece.
#39 - Steed goes off the rails. Emma finds her station in life.
#40 - Steed acquires a nanny. Emma shops for toys.
#41 - Steed trumps an ace. Emma plays a lone hand.
#42 - Steed loses his mind. Emma is beside herself.
#43 - In which Steed falls into enemy plans and Emma is cut down to size.
#44 - In which Steed makes the sparks fly and Emma is switched on.
#45 - In which Steed chases a million and Emma walks off with it.
#46 - In which Steed relives a nightmare and Emma sees daylight.
#47 - In which Emma marries a Steed and Steed becomes a father.
#48 - In which Steed pulls some strings and Emma becomes a puppet.
#49 - In which Steed dabbles in tycoonery and Emma in chicanery.
#50 - In which Steed rallies around and Emma drives for her life.

* * *

Inspired by the American Film Institute and its TV special concerning our choices for the top ten and top fifty American movies of all time ("our" because I am a member, as can be any wino with $15), I decided it was high time to undertake a project which I've been putting off for years: a listing of my favorite ten and one hundred movies. Why I should be egotistical enough to type it all up for RBCC is a good question--these are all personal favorites...the movies I've enjoyed most for reasons I could never really explain. Such a listing should be of little use to you, the reader. On the other hand, it's obvious that EVERYONE likes to pop off about their favorite flickers (as evidenced by the fact that readers are constantly sending me nominations for the "I.C. MOVIE HALL OF FAME," a feature which has never even existed), and I'm no different. Maybe the reader will see the title of a movie on this list he may not have bothered to otherwise watch, somehow see the touch of greatness in it that I saw, and thus make the list worth publishing.

Looking over the lists, I'm happy to see a WIDE range of genres! There are detective movies, cowboy movies, funny movies, historic movies, monster movies, "acting-tour-de-force" movies, etc...but there might be a slight emphasis on rip-snortin' adventure movies, with a few extra Jimmy Stewart, Cary Grant, Alfred Hitchcock or Frank Capra movies tossed in. You'll find my tastes very middle-brow: I realize that many of my choices are not by any means masterpieces of the film art. I used the new MOVIES ON TV by Steve Scheuer to jog my memory, and according to his 4-star rating system, my choices covered the entire spectrum of 4 stars to 1 star! But to me, the SOLE reason or purpose for watching a movie is to be ENTERTAINED! These ARE the 110 movies that have entertained ME the most...therefore, as far as I'M concerned, these ARE the 110 greatest movies of all!!!

Another thing you may note is that there are less than ten movies on this list in the 1966-1971 range. These were the years during which I was convinced that (for ME) Hollywood was dead for good! I would not have believed in 1970 that shortly a movie would change the course of movie history and bring entertainment back to the screen ("The Poseidon Adventure") and that it would finally culminate in one of THE most enjoyable pieces of film of all time ("Star Wars"!). But I am most happy to say that movies are now as good as ever; not BETTER...but at least as good.

Keep in mind that if I were to compile this list next week, it might be different--it's all a matter of one's frame of mind. (I have an additional listing of 150+ more movie favorites which may occasionally interchange within the "top hundred".) Also, to say the best western movie is better than the best SF movie or the best mystery movie is "comparing apples and oranges"...it cannot be done. Therefore, even the order of my top ten is not for certain. On t'other hand, there's NO question as to the identity of my all time #1 favorite, a fact that I've never heretofore revealed in IC...and it may or may not surprise some of you. But NO MOVIE has EVER entertained me MORE than this'n!

At any rate, here are my lists: the first is of my ten favorites in approximate order. The second is a list of my next hundred favorites in alphabetical order. I hope somebody somewhere will find something here of interest.

Then'kyo'...

THE TOP TEN
#1) It's a Mad, Mad, Mad, Mad World! ('63)
#2) Citizen Kane ('41)
#3) The Wizard of Oz ('39)
#4) King Kong ('33)
#5) It's A Wonderful Life ('46)
#6) Jaws ('75)
#7) North By Northwest ('59)
#8) Star Wars ('77)
#9) Arsenic and Old Lace ('44)
#10) The Maltese Falcon ('41)

THE NEXT HUNNERT
The Absent-Minded Professor ('61)
The Adventures of Robin Hood ('38)
The African Queen ('52)
Around the World in 80 Days ('58)
The Bad Seed ('56)
Bell, Book and Candle ('59)
Ben Hur ('59)

The Big Bus ('76)
The Birds ('63)
The Bride of Frankenstein ('35)
Butch Cassidy and the Sundance Kid ('69)
Captain Blood ('35)
Champaign for Caesar ('50)
The Crimson Pirate ('52)
Death Takes a Holiday ('34)
The Desperate Hours ('55)
Destry Rides Again ('39)
The Devil and Daniel Webster ('41)
Dial M for Murder ('54)
Dr. Strangelove ('64)
Earthquake ('74)
The Exorcist ('74)
Failsafe ('64)
Fantasia ('40)
Fantastic Voyage ('66)
The 5,000 Fingers of Dr. T ('53)
The Flight of the Phoenix ('66)
Forbidden Planet ('56)
Going My Way ('44)
Goldfinger ('64)
Gone with the Wind ('39)
The Great Race ('65)
Gunga Din ('39)
Harvey ('50)
The Haunting ('63)
Ice Station Zebra ('68)
Inherit the Wind ('60)
Jason and the Argonauts ('64)
Journey to the Center of the Earth ('59)
The Last Days of Pompeii ('35)
The Last Voyage ('60)
Lives of a Bengal Lancer ('35)
Lost Horizon ('37)
The Lost Patrol ('34)
Lust for Gold ('49)
The Male Animal ('42)
The Man Who Knew Too Much ('55)
The Man Who Shot Liberty Valence ('62)
The Man Who Would Be King ('76)
The Mark of Zorro ('40)
Mary Poppins ('64)
Meet John Doe ('41)
Miracle on 34th Street ('47)
Monty Python & the Holy Grail ('74)
Mr.Blandings Builds His Dream House ('47)
Mr.Deeds Goes to Town ('36)
Mr.Roberts ('55)
Mr.Smith Goes to Washington ('39)
Night of the Hunter ('55)
Notorious ('46)
On the Beach ('60)
People Will Talk ('51)
Philadelphia Story ('40)
The Pink Panther ('64)
Planet of the Apes ('68)
The Poseidon Adventure ('72)
The Prince & the Pauper ('37)
Prisoner of Zenda ('37)
The Producers ('68)
The Professionals ('66)
Psycho ('60)
Rear Window ('54)
The Russians are Coming... ('66)
Saboteur ('42)
San Francisco ('36)
The Senator Was Indiscreet ('47)
Shadow of a Doubt ('42)
A Shot in the Dark ('64)
Singin' in the Rain ('52)
Sitting Pretty ('48)
Some Like It Hot ('59)
Stagecoach ('39)
A Star Is Born ('54)
The Sting ('73)
Sunset Boulevard ('50)
The Ten Commandments ('56)
Thunderball ('65)
The Time Machine ('60)
Titanic ('53)
Topper ('37)
The Towering Inferno ('74)
Treasure of the Sierra Madre ('47)
Twelve Angry Men ('57)
2001: a Space Odyssey ('68)
Vertigo ('58)
The War of the Worlds ('53)
We're No Angels ('55)
White Christmas ('50)
Witness for the Prosecution ('58)
You Only Live Twice ('67)

If there's a movie that you're SHOCKED I could leave off this list...it's undoubtedly on my additional list of 150 #111's.

ALFRED HITCHCOCK PRESENTS

Fifth Season

Based on data submitted by BOB REED

Still on Sundays on CBS at 9:30-10:00

#117 - October 5, 1958 - "POISON"
Adapted by Casey Robinson from a story by Roald Dahl. Directed by Alfred Hitchcock.
Alcoholic Harry Pope lying in bed exclaims that a deadly snake is upon him. Timber Woods, his former partner in a rubber plantation can't tell whether Pope is truthful or is only afflicted with an alcoholic nightmare.
Cast--Wendall Corey, James Donald, Arnold Moss.

#118 - Oct. 12, 1958 - "DON'T INTERRUPT"
A genial old rancher tells a strange tale to his fellow passengers aboard a train where they are stranded during a raging blizzard. A small boy tries to keep quiet during the story because he has been promised a silver dollar if he won't talk for ten minutes. But the youngster has a difficult

time keeping his pledge when he notices something strange outside the train window.
Cast--Chill Wills, Cloris Leachman, Biff McGuire

#119 - Oct. 19, 1958 - "THE JOKESTER"
A hard drinking newspaper reporter finally goes too far with one of his practical jokes. He plays a cruel prank on Pop, the near-sighted, hard of hearing old attendant at the police morgue, and Pop almost loses his job. The old man plans a little joke of his own.
Cast--Albert Salmi, Roscoe Ates, James Coburn

#120 - Oct. 26, 1958 - "THE CROOKED ROAD"
Harry Adams and his girlfriend Mary are driving along the highway outside a small town. Harry decides to pass a slow police car, but the cruiser overtakes him and deliberately forces Harry's car off the road. Harry and Mary are then placed under arrest and held for trial.
Cast--Richard Kiley, Patricia Breslin, Charles Watts

#121 - Nov. 2, 1958 - "THE TWO MILLION DOLLAR DEFENSE"
Mark Robison. a shrewd and sometimes flamboyant attorney, accepts the case of his best friend, wealthy Lloyd Ashley. Ashley has been charged with the murder of his wife's lover and offers to split his four million dollar estate if the lawyer wins the case.
Cast--Barry Sullivan, Leslie Nielsen, Lori March

#122 - Nov. 9, 1958 - "DESIGN FOR LOVING"
Charlie Braling is tired of being dominated by his wife who never lets him out of her sight. Charlie confides to his best friend how he would love to get away from it all and live a wonderful life alone in Rio de Janeiro. But Charlie can't think of any way to accomplish this until one day he hits upon a brilliant scheme.
Cast--Norman Lloyd, Marian Seldes, Barbara Baxley

#123 - Nov. 16, 1958 - "MAN WITH A PROBLEM"
Carl Adams is perched precariously on a ledge outside a hotel room high above New York traffic. Despite efforts of police and a psychiatrist, Adams refuses to explain why he wants to take his own life.
Cast--Gary Merrill, Mark Richman, Elizabeth Montgomery

#124 - Nov. 23, 1958 - "SAFETY FOR THE WITNESS"
Cyril T. Jones, a timid gunsmith, witnesses a gangland killing and is himself wounded in the melee when the gangsters spot him and attempt to kill him. After his stay in the hospital, Jones is afraid to venture out even though police guarantee him protection. Jones remembers that the victim he saw shot was also under police protection.
Cast--Art Carney

#125 - Dec. 7, 1958 - "MURDER ME TWICE"
Lucy Prior, while giving a small party in her luxurious home, agrees to let Professor Miles Farham hypnotize her. All the guests are skeptical about the experiment until Lucy suddenly announces in a Quaker manner of spyech that her name is Dora Evans and the year is 1853.
Cast--Phyliss Thaxter, Tom Helmore, Alan Marshall

#126 - Dec. 14, 1958 - "TEA TIME"
A strange meeting occurs when Iris is invited to have tea with Blanche. Iris knows that her husband has been seeing Blanche.
Cast--Margaret Leighton, Martha Hunt, Murray Matheson

#127 - Dec. 21, 1958 - "AND THE DESERT SHALL BLOOM"
The town council threatens to evict two elderly prospectors from their home and sends them to a home for the aged. The men beg for a little more time. They promise that they will leave for the old men's home in 30 days unless they can get their woebegone rosebush to bloom before that time.
Cast--William Demarest, Roscoe Ates, Ben Johnson

#128 - Dec. 28, 1958 - "MRS. HERMAN AND MRS. FENIMORE"
In the early 1900's a widow who keeps house for her stingy disagreeable old Uncle, rents a room to an attractive middle aged actress. The widow intends to use the actress as a means of gaining entrance to the miser's room. Object: murder.
Cast--Mary Astor, Doro Merande, Russell Collins

#129 - Jan. 4, 1959 - "SIX PEOPLE, NO MUSIC"
Arthur Motherwell, an undertaker in Poughkeepsie, is most appreciative when he is selected to carry out arrangements for the funeral of the late Stanton C. Baravale, the town's wealthiest resident. But the mortician is presented with an unusual set of circumstances dealing with the cost of the funeral.
Cast--John McGiver, Peggy Cass, Howard Smith

#130 - Jan. 11, 1959 - "THE MORNING AFTER"
A worried mother decides to take matters in her own hands when her teenaged daughter persists in her romance with a married man. Ben Nelson has promised for a year that he would divorce his wife and marry the girl but as yet has taken no action.
Cast--Robert Alda, Jeanette Nolan, Fay Wray

#131 - Jan. 18, 1959 - "A PERSONAL MATTER"
Bret Johnson, an American engineer, is flown into a remote mountain area of Mexico to assist in the completion of a dangerous tunneling project. Upon his arrival, Johnson finds that the construction crew are terrified of cave-ins and many of the workers are sick. To add to his difficulties, Johnson forms an instant dislike for the engineering chief.
Cast--Wayne Morris, Joe Maross, Frank Sivera

#132 - Jan. 25, 1959 - "OUT THERE-DARKNESS"
Miss Fox lives alone in a luxurious apartment with only her poodle for company. She becomes friendly with a young elevator operator named Eddie whom she hires to walk the dog. When Eddie asks Miss Fox to lend him some money, she turns him down. Shortly thereafter she is beaten and robbed.
Paul Henreid directed this episode.
Cast--Bette Davis, James Congdon, Frank Albertson

#133 - Feb. 1, 1959 - "TOTAL LOSS"
Jan Manning, a fashion expert, is distressed to learn that a bank has refused her request for a loan. She confesses to salesman Mel Reeves that unless she can borrow some money she will have to close her shop. Mel, who finds Jan very attractive, promises that he will solve all her problems.
Cast--Nancy Olsen, Ralph Meeker, Barbara Lord

#134 - Feb. 8, 1959 - "THE LAST DARK STEP"
Ne'er do well Brad Taylor has been content to let his girl friend Leslie Lenox support him for several years. Now that he has fallen in love with socially prominent Janice Wright, Taylor wants to break off with Leslie in order to marry Janice.
Cast--Robert Horton, Fay Spain, Joyce Meadows

#135 - Feb. 15, 1959 - "THE MORNING OF THE BRIDE"
After a long courtship, a woman marries a man several years younger than she. He had repeatedly postponed their marriage saying that his mother was in ill health. Hoping to meet her mother-in-law at long last, the bride makes a shocking discovery.
Cast--Barbara Bel Geddes, Don Dubbins, Pat Hitchcock

#136 - Feb. 22, 1959 - "THE DIAMOND NECKLACE"
Andrew Thurgood, for many years head clerk at a jewelry store, is stunned when the owner forces him to retire because of his age. Proud of the fact that his father and grandfather worked for this company, Andrew vows to make his last week of employment a memorable one.
Cast--Claude Rains, Betsy Von Furstenberg,

#137 - March 1, 1959 - "RELATIVE VALUE"
Playboy John Manbridge is lectured by his studious cousin Felix about his extravagant way of life. Felix warns that he will have to prosecute if he forges Felix's name on any more checks.
Cast--Denholm Elliot, Torin Thatcher, Tom Conway

#138 - March 8, 1959 - "THE RIGHT PRICE"
Late one night, businessman Mort Bonner hears a strange noice from his living room. He discovers a burglar. The bespecled thief, nonplussed by Mr. Bonner's appearance, offers to cut the businessman in on the loot.
Cast--Eddie Foy Jr., Jane Dulo, Howard McLeod

#139 - March 15, 1959 - "I'LL TAKE CARE OF YOU"
John Forbes, a used car dealer, has financial problems which are aggravated by his wife's extravagance. When she informs him that she is planning a New Zealand vacation, Forbes asks her to call it off for the sake of economy, but she ignores him.
Cast--Ralph Meeker, Elisabeth Fraser, Russell Collins

#140 - March 22, 1959 - "THE AVON EMERALDS"
It is suspected that beautiful Lady Avon intends to sell a valuable necklace in order to avoid paying taxes on it. A Scotland Yard inspector is assigned to keep track of her activities.
Cast--Hazel Court

#141 - March 29, 1959 - "THE KIND WAITRESS"
A hard working waitress named Thelma is hopelessly in love with a lazy musician. When a wealthy customer tells Thelma that she has remembered the waitress in her will, she hurries to give her boyfriend the good news. He tells her that they should not marry until Thelma's benefactress is dead.
Cast--Oliva Deering, Rick Jason, Celia Lovsky

#142 - April 5, 1959 - "CHEAP IS CHEAP"
Miserly Alexander Gifford has secretly saved a large sum of money and deposited it in five different banks. His wife, tired of his penny pinching ways, discovers the bank books and threatens to divorce him if he doesn't loosen the purse strings.
Cast--Dennis Day, Alice Backes, Fred Easter

#143 - April 12, 1959 - "THE WAXWORK"
After gaining permission to spend the night in the murderer's den of a famous wax museum in London, an American writer prepares to soak up the atmosphere and sets up his typewriter. But as the night wears on, he begins to believe that the wax figures are alive.
Cast--Barry Nelson, Everett Sloane, Shai K. Ophir

#144 - April 19, 1959 - "THE IMPOSSIBLE DREAM"
A former movie star, now existing on random bit parts, finds the devotion of his old maid secretary bothersome. But Miss Hall, the secretary, discovers that he is even more disturbed by a callous wardrobe mistress.
Cast--Franchot Tone, Mary Astor, Carmen Mathews

#145 - May 2, 1959 - "BANQUO'S CHAIR"
Inspector Brent, recently retired from Scotland Yard, is disturbed because the murderer of a wealthy spinster is still at large. He has a hunch who the guilty person is.
Cast--John Williams, Reginald Gardiner, Kenneth Haigh

#146 - May 9, 1959 - "A NIGHT WITH THE BOYS"
A young stock clerk loses his week's pay in a poker game. On the way home he realizes that he can't explain such a loss to his wife who is expecting a baby.
Cast--John Smith, Joyce Meadows, Sam Buffington

#147 - May 16, 1959 - "YOUR WITNESS"
Arnold Shawn, a young and unorthodox lawyer, is approached by wealthy Kenneth Jerome. Jerome wants the lawyer to defend his son who has been accused of a hit and run killing.
Cast--Brian Keith, Gordon Wynn, Brian Hutton

#148 - May 24, 1959 - "HUMAN INTEREST STORY"
Reporter Bill Everett is sent to check on a tip that there is a very unusual character sitting in a bar across the street from the newspaper office. He discovers that the strange man is not drunk, and indeed has very sober reasons for his behavior.
Cast--Steve McQueen, Arthur Hill, Tyler McVey

#149 - May 31, 1959 - "THE DUSTY DRAWER"
Norman Logan, botany teacher is positive that the local bank has made a $200 error in his account but the bank insists that Mr. Logan has made the error. The botany teacher plots to prove his point.
Cast--Dick York, Philip Coolidge, J. Pat O'Malley

#150 - June 7, 1959 - "A TRUE ACCOUNT"
Wealthy Mrs. Hughes, who had been well on the road to recovery from an illness, suddenly dies. Maureen Cannon, her efficient nurse, is suspicious of the circumstances surrounding Mrs. Hughes' death and she goes to consult a lawyer.
Cast--Kent Smith, Jane Greer, Robert Webber

#151 - June 14, 1959 - "TOUCHE"
Lumber tycoon Bill Fleming is enraged to learn that his young wife has been seeing another man. After talking to a lawyer, Fleming plots a legal revenge.
Cast--Paul Douglas, Dody Heath, Hugh Marlowe, Robert Morse.

#152 - June 21, 1959 - "INVITATION TO AN ACCIDENT"
Joseph Pond is a rugged individualist who has just married an extremely popular society divorcee. He finds himself filled with misgivings about his wife's attraction for other men but finds a friend in one of her longtime admirers.
Cast--Gary Merrill, Joanna Moore, Alan Hewitt

* * * * *

Next issue, the fifth season of "Alfred Hitchcock Presents."

So send your questions on comics, teevee, pulps, and movies and stuff, including your suggestions for comic book and TV indexes, as well as nominations for the Comic Book Hall of Fame and the Movie Hall of Infamy. I'd also like to hear your comments on THE PERTWILLABY PAPERS.

KENO DON ROSA -- RBCC IC, 1752 Chichester #1
Louisville, Kentucky 40205

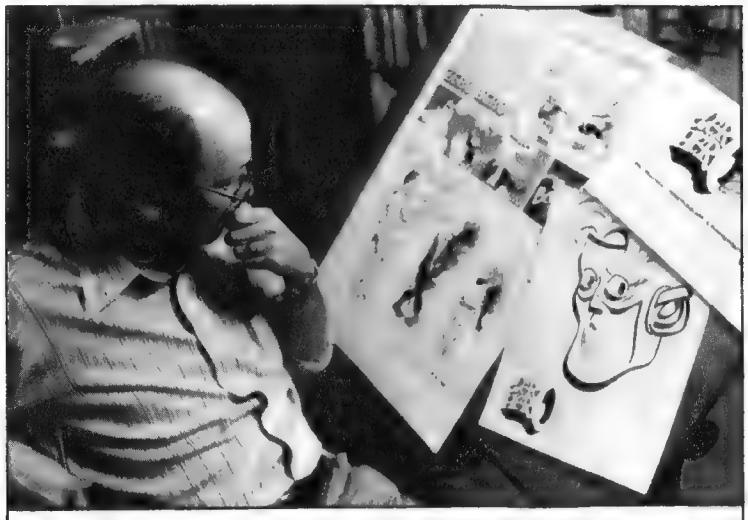
Be seeing you! Don Rosa

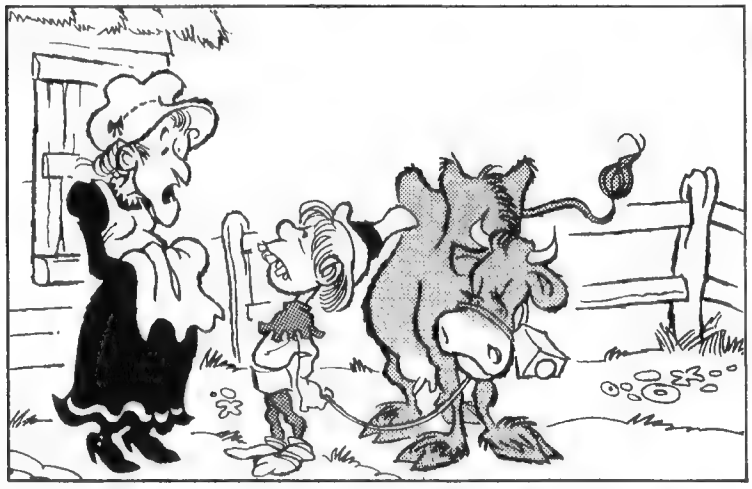
CARTOONS

CARICATURE

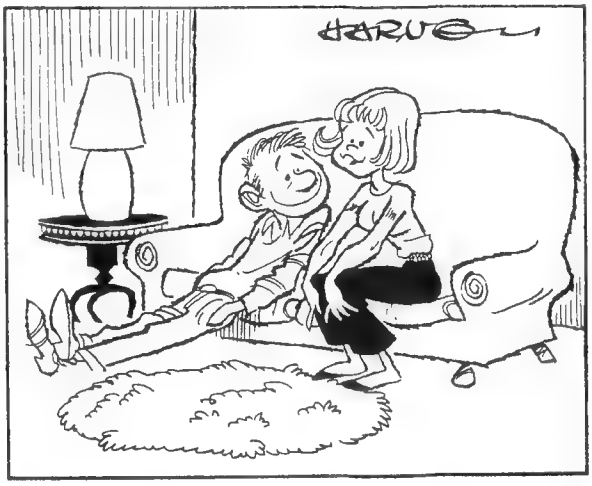
HUMOROUS ILLUSTRATION

COMIC ADVERTISING

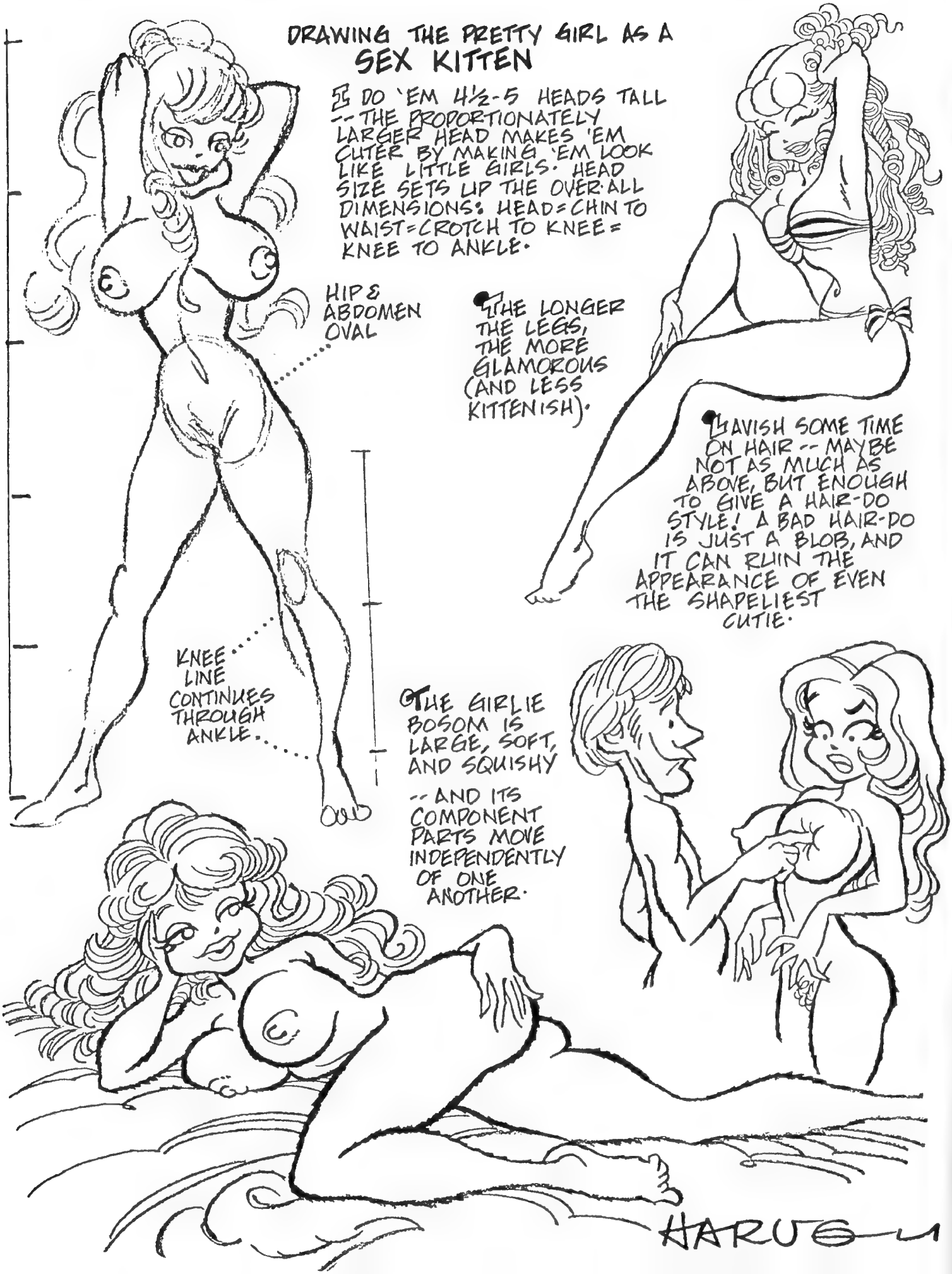




R.C. Harvey introduces you to a side of his cartooning with which perhaps you weren't familiar, and he discusses the philosophy behind it.



DRAWING THE PRETTY GIRL AS A SEX KITTEN


DO 'EM 4½-5 HEADS TALL -- THE PROPORTIONATELY LARGER HEAD MAKES 'EM CUTER BY MAKING 'EM LOOK LIKE LITTLE GIRLS. HEAD SIZE SETS UP THE OVER-ALL DIMENSIONS: HEAD=CHIN TO WAIST=CROTCH TO KNEE=KNEE TO ANKLE.
HIP & ABDOMEN OVAL
THE LONGER THE LEGS, THE MORE GLAMOROUS (AND LESS KITTENISH).
LAVISH SOME TIME ON HAIR -- MAYBE NOT AS MUCH AS ABOVE, BUT ENOUGH TO GIVE A HAIR-DO STYLE! A BAD HAIR-DO IS JUST A BLOB, AND IT CAN RUIN THE APPEARANCE OF EVEN THE SHAPELIEST CUTIE.
KNEE LINE CONTINUES THROUGH ANKLE.
THE GIRLIE BOSOM IS LARGE, SOFT, AND SQUISHY -- AND ITS COMPONENT PARTS MOVE INDEPENDENTLY OF ONE ANOTHER.
HARUKA

OF RUBENS, CARTOONING, AND ADAM'S RIB

CONFESSIONS OF A GIRLIE CARTOONIST - BY R.C. HARVEY

Fashions come and go, in one era and out the other. In times of heightened social awareness, cartoonists, who subsist almost entirely on eraser crumbs, india ink, and other liquid emollients, but who live by their wit, are apt to bend wit and elbow in an effort to justify their laboring in the ephemeral vineyards of mass entertainment. In such times, it's fashionable to say that cartoons are merely one of the many barricades from behind which potshots may be launched at the offending elements of civilization that threaten the Truth and Beauty of social order with hypocrisy and ugliness. But these justifications are made only to inquisitive newspaper and magazine reporters who attempt to pry meaningful phrases from naturally shy and retiring cartoonists. While it is true that cartoons can strip the emperor of his hypocrisy and leave him as naked as everyone always knew him to be, no cartoonist is likely to justify his work to another in terms of social conscience.

In simpler times, when we are spared the social imperative to be crusaders and other kinds of missionaries, it's safe to admit the fundamental truth: the bottom line, so to speak, is that cartoonists are possessed by an irrestible urge to draw and a terminal if benevolent silliness. Left to his own devices, the cartoonist will obey these impulses and draw funny pictures. If his pictures scream Truth and Beauty in the wilderness, so be it; that's a nice by-product (perhaps even an inevitable by-product of humor), but it came into being almost incidentally. (The fact is that mendacity and ugliness are particularly attractive targets for a cartoonist: they scamper so amusingly when poked with a sharp stick.)

If nosy reporters and a trendy social sensitivity in the air make it embarrassing for your average cartoonist to admit without prevarication to a truth about his motives that seems childish in its simplicity, then the girlie cartoonist, who makes a specialty of drawing ladies in interesting states of undress, is likely to be embarrassed into absolute silence. Not only must he (like his fellow cartoonists) face down a charge of intemperate frivolousness, but he must out-maneuver an historical suspicion that in America has become institutionalized into tradition: the lurking Puritan conviction than an interest in naked ladies masks an interest in sex and that an interest in sex is a bellicose perversion. And with the renaissance of the feminist movement, the girlie cartoonist stands convicted not only of un-American activity, but inhumanity as well: his well-turned girlies are sex objects. Bosoms bared, they deny women's rights. By drawing attention to female anatomy, naked ladies make sexual anonymity impossible, and sexual anonymity is, so the unraveling reasoning runs, essential to equal rights. Once unraveled, the logic resists raveling up again.

With hands and feet locked firmly in the stocks, the girlie cartoonist can scarcely comprehend the tangled skein of accusations, let alone defend himself. In vain does he protest that human sexual anonymity is no more possible of achievement than propagation of the species by budding (Puritan myths to the contrary not withstanding). Futilely does he suggest that cartoons about sex are as socially beneficial as cartoons about politics and other social ills: whatever is made the subject of humor is thereafter less capable of holding humanity by mystery, myth or mendacity. Ineffectually does he fend off the charge of pornagrapher by asserting that there are no pornographic cartoons--only funny cartoons and unfunny cartoons (the latter being a contradiction in terms). Erroneously does he proclaim he isn't interested in sex at all.

The girlie cartoonist would do better to admit the simple truth, childishly unfashionable though it might be. The Puritans, after all, were at least half-right in their half-baked convictions: an interest in naked ladies does betray an interest in sex. Only in their belief that sex is perverted were the Puritans deluded: interest in sex is perverted only when furtive. The bravest of the girlie cartoonists is Bill Ward, "the headlight king," whose bountiful beauties take the exaggerative aspects of cartooning to their anatomical ultimate. Ward had the guts to admit--in print and on more than one occasion--the simple reason for his pushing a pen around hour-glass figures. "Why did I become a sexy girl artist, you ask? My first day in art school, the instructor said, 'I suggest that you students concentrate on drawing what interests you the most...those who are animal lovers, draw animals; those who are sports lovers, draw athletes, etc.' Soooo," said Ward, "from then on, I've drawn girls."

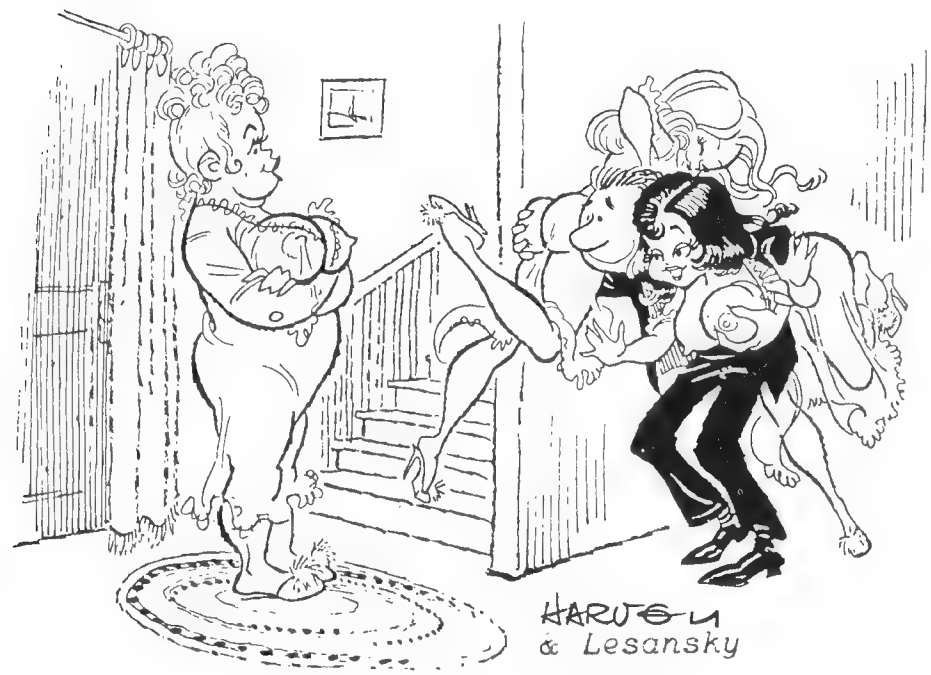
In simpler untrendy times, so might Rubens, Titian, Tiepolo, even Michelangelo, respond to that irreverent question. For they in their respective times, and in their paintings' subjects, were as much the friendly neighborhood pornographer as is the girlie cartoonist. All draw naked ladies because that's what interests them the most. There was, in those antique ages of repressed social conscience, the alarmingly unfeminist judgment that the female form, unadorned and unabashed, was beautiful. Logic, well raveled in those pre-Puritan days, would probably even admit that eroticism had something to do with bringing in the verdict for beautiful. How else to account for the fascination of what is, objectively considered, but an awkwardly lumpy composition fashioned from a rib-bone, a piece of rag, and a hank of hair?

In these enlightened years of the twentieth century, if you happen to be possessed by an urge to draw naked ladies coupled to a terminal if benevolent silliness, you don't become a painter whose nudes hang on museum and gallery walls: you become a cartoonist whose nudes do funny things on the pages of girlie magazines (which trade in eroticism as well as humor). In the indulgence of his interest, Ward--with bones, rags, hanks of hair, and guts--stands ham to hock with the Grand Old Masters. He differs only in his choice of markets and in his sense of humor. In his choice of markets, he has no choice: girlie magazines are the only market for cartoons with naked ladies in them. In the days before mass media, the Old Masters drew and painted for the private collections of their patrons. (And what is more furtive than that? But the Old Masters had no choice of markets either.) And in drawing naked ladies in funny circumstances, Ward and all the rest of us should, with whatever humility we can muster, take our seats among the gods. A sense of humor is, after all, the spark of divinity in us: in laughing at himself, man rises above himself.

"Oh, no: please don't bother. I just wanted a place to smoke where my wife and doctor won't know."

a place to smoke...

The trouble with this cartoon (as yet unpublished and unsold) is probably that you can't tell at a glance that the girl is a lady of the evening. She should be dressed differently, I suppose; but I wanted to draw this pose, so I didn't use the frilly nightie prop that might have classed the girl visually.



"Sorry, only one to a customer."

THE BUF SWINGER

"Don't you dare open your mouth."

Facial expressions can change the tone, mood--even the meaning of a cartoon. If the short guy here were leering lustfully, the cartoon would become much more heavy-handed and bawdy. And the girl's words would seem less forceful, less likely to be obeyed. As it is, we're not sure what the guy will do: he looks a little embarrassed and intimidated, but at the same time, he's clearly enjoying himself. The likelihood is that he will do just what the girl has commanded--no more (and no less!) and that, I submit, adds to the humor of the situation.

One to a customer...

Even if you happen to like drawing sexy girls, you can get bored with drawing them the same way all the time--standing, lounging, sitting, whatever. So here, just for the sake of variety, I had the guy pick up the two hookers and start carting them off. The result was, I think, a bit of visual humor that added something to the punchline.

From the moment of conception, this joke had to go to a woman's magazine--one with a feminist slant. (In this instance, Playgirl.) Consequently, it was important that in casting the doctor I use an attractive woman but not necessarily a sexy one: she had to look capable as well as attractive, and a sexy woman would not suggest medical proficiency. The receptionist also had to look capable and attractive: if he looked like a nurd, that would say something about the kind of person that wound up being a male receptionist in a female doctor's office, and that, in turn, would reflect poorly on woman doctors--something no feminist magazine would like. The problem in composition was to have the doctor present--visible--and identifiable as a doctor so that the reader would know instantly that the woman pictured was the doctor. I used some of the usual stereotypical props to label the woman as a doctor, and I arranged for her to be looking in the files as her receptionist answered the phone.

"This is the doctor's receptionist."

NOVEMBER 1978/PLAYGIRL

The cartoons on these two pages were all drawn by R.C. Harvey and in most cases have already been sold to major magazines. Harvey examines each of these cartoons individually for strengths and weaknesses, and in so doing we learn what is involved in professional cartooning on different levels as not all of these have a sexual slant.

Vampire Robbery

This cartoon's composition could be improved. The line of the hedge should be raised so that the vampire's fangs and the wooden mallet are clearly visible in front of only a single background element--instead of being partly in front of the hedge and partly in front of the night sky. Despite this shortcoming, the cartoon sold to Adam.

THE ROCKY HORROR PICTURE SHOW
©'79

WHY ROCKY HORROR?

BY JAMES VAN HISE

This article is not going to introduce you to the ROCKY HORROR phenomenon like so many other articles on this subject do because we feel that approach has been quite overdone, and besides, the RBCC did an article on that subject two years ago in issue #140. This article will get into the reasons all this is happening. We don't feel that anyone is served by an article which is just a rehash of everything you already know, such as the piece which recently appeared in Mediascene which gave the impression that Steranko only just heard of ROCKY HORROR as it was like the typical articles which appear in the local newspapers of the cities where the film is showing. I have a whole sheaf of these articles, some which I've seen and saved and many others which are xeroxes provided by Jackil Garrett of Tucson, a ROCKY HORROR fan who is very much in touch with the huge network of the film's fans. Some of the research materials which she provided aided me in writing this article.

What has happened with ROCKY HORROR would have been inconceivable fifteen years ago. Could you imagine a film in 1964 in which the transvestite main character would be cheered while the normal male and female leads would be hissed and laughed at? This isn't even getting into the cross-dressing and imitations of the screen characters done by the audience during the performances.

Although the ROCKY HORROR PICTURE SHOW may be a satire on morality and horror films, its audience has turned it into a virtual satire of itself. All of this has come about because of the sexual revolution which swept the country in the last decade and a half. Sex was transformed from something hidden into something which was open, and there is no surer sign of this than ROCKY HORROR. People revel in the screen decadence, and what's more, they embrace it. This super-charged film preaches ebullient freedom in a way which, although twisted, they can relate to. They find that the film touches some special secret chord in them and they respond to it. It causes a release of inhibitions among many and they grasp this feeling and run with it.

Frank 'n Furter is a bi-sexual character who seems to appeal to men as much as he does to women as an equal number enjoy dressing up as him. This film gives people an excuse to dress in bizarre and suggestive regalia and to experience a life style which may ordinarily be quite alien to them.

At one showing at a theatre in Berkeley, someone halfway costumed and standing in line was discovered to have never seen the film before. (These people are referred to as "virgins" in the ROCKY HORROR jargon, and this itself is indicative of how the film draws people out and in which ways because it is the fans who invented this term. It isn't culled directly from the film.) Anyway, the fellow in line admits that he has never seen the film, but yet proclaims: "I can already tell it's going to be one of the most fantastic experiences in my lifetime. I used to be so straight, but now I'm playing a transvestite and I love it! All these people are trying to be who they aren't and loving it...it's an existential experience!"

Indeed. Existentialism is defined as "a theory which stresses the individual's responsibility for making himself what he is." This is exactly what the ROCKY HORROR phenomenon is all about. How often do people feel that they have the freedom to decide exactly who and what they will be? There are always limitations of one form or another, including social taboos. But with ROCKY HORROR those restrictions are sent screaming into the night in an orgy of released inhibitions. And what makes this so special is that the coterie of comrades is not that small. Even 20th Century Fox recognizes this.

Cary Brokaw, head of special projects at Fox states that the film is such a success because "the audience makes it a party; it's their weekend celebration, their release. Also, it lets the darker side of their nature out, but in a sanctioned way, because everyone else is doing it."

Everyone else is doing it. That's another key. People with wild and uninhibited notions found out about ROCKY HORROR and went to see it, and they found something in the film which they could relate to, and so they went back again and again and found other people who were going back again and again and realized that although their ideas might make them a loner or an outcast among a lot of other people they associated with, here they had found people they could share a sort of kinship with. Their affection for the strange and the unusual in uninhibited relationships which the film exemplified was felt by many others as well, and so was born a phenomenon out of the aftermath of the sexual revolution. There are some who wanted to believe that the sexual revolution had quietly died out, but ROCKY HORROR shows that it didn't die, it was merely absorbed, and is very much with us at this moment.

Most people see the ROCKY HORROR phenomenon as existing only at the movie theatres at the weekend midnight shows, but it has gone beyond that, and I'm not referring to all the merchandizing which has sprung up. One source provided some very enlightening information on the ROCKY HORROR local fan clubs which have been springing up. I'll quote them direct rather than try to paraphrase them.

Regarding the local fan clubs they remarked that they're a *"pretty loose organization based primarily on mutual acting/dressing up endeavors in various local theatres. Good from the standpoint of fellowship, information, and support; and bad from the point of rivalries between groups, (Note: these can range from hurt feelings to knock-down-drag-out fights) and jealousies within the group. The jealousy between members is a major cause of the breakdown of groups. This can be caused by just getting annoyed ("they get on my nerves" type of thing) from being around the same people for long stretches at a time. Another major problem arises from the fact that group members*

often know each other intimately - which can make things very sticky when everybody knows each other's secrets, lives and loves. Though this doesn't happen to all of the groups, it has to most of the ones I've seen or heard of to any extent. Par for the course, I guess considering that many come to ROCKY to express their fantasies; "Don't dream it, be it!" Also for this same reason, you can have a lot of fun in these sort of groups and make some really good friends. You'll often find that if they will stick through all the petty stuff in the group with you, that they'll stand by you through anything. This is not to say that if you get involved with one of these groups you'll have to get "involved" with the group; just don't be surprised, though, if as a neutral member you find both sides need to cry on your shoulder. I've been in two of these local groups, both times trying to stay neutral, and while it may not always be the most fun position, it is certainly the safest. Besides, someone has to be neutral in order to put the club and its members back together. If you don't like all the maneuvering, you can try for a "fringe" membership in the group. But you won't understand much of the inside jokes and actions."

The above is interesting in that it tends to point out that people are alike all over, even in fan clubs whose base is a bizarre, pan-sexual cult film.

My own reaction to the ROCKY HORROR cult mystique is a very ambivalent one. I like the film very much and have seen it several times. I find the characters entertaining and, to say the least, unique, and I enjoy the high level of energy the film operates on. The directing on the film is excellent, the sets exquisite, and the acting perfect. In fact, the actors seem so caught up in what they're doing that they give the film that same festive air which the audience has picked up on and transferred into their arena, turning it into a spectators as participants experience.

But on the other hand, I've noted that the phenomenon has become very ritualized. They always wear newspapers in this scene, throw rice in that scene, yell at the screen in that other scene, throw toast here, or hotdogs there, so that it has turned into a planned spontaneity. There is an order to the madness; a clockwork precision which tends to drift over into mindless participation. Granted, this largely cannot be helped since it is brought on by the film's specific scenes and when you're viewing the same film over and over again, you can't expect much variance. But my reaction is brought on by the fact that it has indeed become a cult, with nearly all of the trappings of a cult.

In a religious cult, people follow a leader and respond to what that leader says or does without question. They don't even think about what he says. They just respond to what he says. There is a very famous piece of film of Jim Jones proclaiming himself as a savior and throwing the Bible down and stepping on it in front of his congregation...and they accept his action. I have no doubt but that if Tim Curry were to choose to do so, that he could become a leader of some influence among young people because of his large cult following. That's the problem with cults, they are often more involved with reacting than with thinking.

To give you an idea of how ROCKY HORROR affects some people, Tim Curry appeared at a record store in Berkeley early in 1979. Not only were people lining up outside the store at 8:30 in the morning, but one 14-year-old, when interviewed, proclaimed that "I'd rather see him than God!"

It's just that it makes me a little uneasy to read that all of the ROCKY HORROR fans attending the midnight shows respond in the same way. What's wrong with a little individuality? It's people who are different than average Joe who were drawn to this film to begin with, but upon being swept up into the excitement of the cult they began acting and reacting like everyone else in the cult, thus becoming a microcosm of society with the same kinds of flaws expressed in different ways. Society has always tended to smother individuality. That's what has driven so many people into this cult because here they can express themselves freely without restriction or repercussion. People who during the week are, perhaps, office workers or stock clerks or students, can let loose on the weekends at these gatherings to view the film, play act as the opposite sex and indulge in craziness which is unrestricted so long as it is harmless. The only restrictions fans have encountered is at some theatres where strict fire laws prohibit an open fire in the theatre, thus causing them to opt for flashlights instead.

People going to see ROCKY HORROR for the first time tend to either be mystified by the goings-on in the audience, or repelled by what, to them, is a totally alien experience. In some ways it is much harder to become a fan of the film now unless you have someone else to virtually indoctrinate you into the cult because if you've never seen the film before, attempting to hear it and view it with a sizable portion of the audience singing, dancing, and hurling rejoinders at the screen, is a lost cause. The experience which brought these people into the cult is denied to the new people who are unable to appreciate the film over the sanctioned rowdiness of everyone around him. Just once in awhile, to be different, it would be interesting if the ROCKY HORROR fans would dub a certain night to be a silent showing with all "virgins" welcome. It could become another facet of the cult and add a new twist to something which otherwise must be largely the same week after week. Despite the fans' effervescence, ROCKY HORROR is a film which can be appreciated in silent reverence.

But, like everything, the ROCKY HORROR movement may be in danger of extinction from outside interests; namely merchandizing. A year ago the only items available on ROCKY HORROR were bootleg scripts sold at conventions and what articles could be found in various and sundry magazines. Now there are ROCKY HORROR magazines, a national fan club, an expensive scrapbook and a forthcoming photonovel. All of this tends to run contrary to the special attachment the fans have toward the film as they look upon it as almost a secret ritual open to only those select few who can appreciate it. Even 20th Century Fox recognizes this as they have said, "If ROCKY HORROR T-shirts, for instance, were available everywhere, the film would lose its luster. We're afraid of publicity...we want to keep it special." Apparently the lure of additional dollars has convinced them to cut and run, which is a bit odd because Fox recognizes who is seeing the film and seems to understand what is going on when they say, "The campus crowd is what we aim for. They're young, fun, and willing to be off-beat. We don't want to do any advertising because we want it to be a black market type thing, so people can discover it for themselves. It adds to their attachment to the film."

Fox has grasped for the dollar more and more regarding ROCKY HORROR ever since they discovered how well it was doing. Some theatres have stopped showing the film because Fox demands a very large portion of the box-office receipts to show the film, and theatre owners are finding their profits diminishing despite the sell-out crowds. To protest this, a San Diego theatre has stopped showing the film after having it every weekend for a year. Apparently the fans will find that ROCKY HORROR, thanks to them, is becoming too successful.

So all in all, as much as I enjoy and appreciate the film, I think that some people go a little overboard. For instance, one "virgin" who had been coaxed into seeing it exclaimed afterwards, "God, this is great! My friends told me it's as good as sex - and I believe 'em!" They were apparently operating on second hand information, because I wouldn't go quite that far in my praise.

FEVER PITCH-3

44 PAGES of EXCITEMENT for the FAN LOOKING for A DIFFERENT FANZINE!

CONTRIBUTORS INCLUDE— DOUG BRYSON, BRAD FOSTER, CLAY GEERDES, MARK HEIKE, LARRY HELLER, JOHN MAHOMET, RICK McCOLLUM, DAVID ROSE, AL SIROIS, GARY WHITNEY and MORE!

FULLY TYPESET and AIRBRUSH COVER. only $1.75 from

BRAD W FOSTER
804 N. NURSERY #232
IRVING, TX
75061

SEX OBJECTS
A SPECIAL GIFT FOR MY BABE!
OH HAROLD! HOW SWEET!
I JUST DON WHAT THIS COULD BE!
HUH? BEK-HA?!
CLAY GEERDES
BIZARRE
When I was a kid, bondage comics were as clandestine as pornographic playing cards. I saw some of them for the first time at a pool hall where I worked
The atmosphere of the sixties which liberalized sexuality and
THE NEW EIGHT-PAGER
DOWN A TH ECDYSI
DAVID RO
As a young lad in college I was assigned an interesting paper to write by a free-thinking professor
In a course in the American lan guage my assignment was to inter view several doze ing in a nearby c termine whether cial argot, or a their work and pects The res were inconclusi fun interviewing young ladies. conducted in th of 1974 in Le There were tw The Red Lio met Charity Natasha; and I met Irmgar Busty Russel

PRESENTING... **HOGWASH**

THE **32** PAGE, **8½ X 5½** COMIC ART AND DOUBLE ENTENDRE WRITING OF **JOHN A. MAHOMET!** FEATURING A SPIN-OFF OF "ALIEN" FROM THE CAT'S POINT OF VIEW; A TRIP WITH THE COUNTRY MOUSE AS HE'S INTRODUCED TO **PUNK ROCK**, AND MUCH, MUCH MORE!

IF YOU LIKE **FUNNY ANIMALS**, YOU'LL LOVE **HOGWASH!**

COST; $1.50 PER COPY PLUS 50¢ POSTAGE AND HANDLING

SEND CHECK OR MONEY ORDER TO

JOHN A. MAHOMET
38 SOUTH HALLOCK
KANSAS CITY, KANSAS 66101

DEALERS: WRITE FOR SPECIAL DISCOUNT RATE

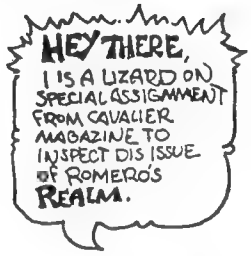
Treat yourself to Realm 5

REALM #5

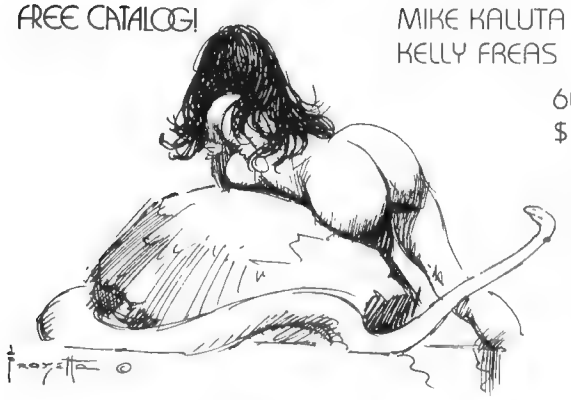
Now in its second printing, this slick art and article zine from 1972 has interviews with Richard Corben and Ray Bradbury, a Berni Wrightson checklist, fiction by Jan Strnad and Jeffrey May, comics by Artie Romero, Doug Potter, and Dave Taylor, plus artwork by:

CARL BARKS
BARRY SMITH
FRANK FRAZETTA
TIM KIRK
MIKE KALUTA
KELLY FREAS
VAUGHN BODE
JACK GAUGHAN
ALAN WEISS
ROY KRENKEL
GIL KANE
AND MANY OTHERS!

60 pages, with full color covers.
$1.75



FREE CATALOG!



EVERYMAN STUDIOS DEPT. 23
432 S. CASCADE AVENUE
COLORADO SPRINGS
COLORADO 80903

ANNOUNCING:

DON McGREGOR'S THE VARIABLE SYNDROME

A MAJOR NEW SCIENCE FICTION GRAPHIC NOVEL!
ILLUSTRATED BY
JOHN BYRNE & TERRY AUSTIN

OVER 80 PAGES LONG
PRINTED ON HEAVY VELLUM STOCK WITH
DOZENS OF ILLUSTRATIONS AND A FULL-COLOR COVER.
A SENSUALLY EVOCATIVE FULL-LENGTH TEXT SCIENCE-FICTION STORY--BUT LIKE NO SCIENCE FICTION STORY YOU'VE EVER READ BEFORE! FEATURING: PSYCHOKINETIC SERPENTS! TIME TRAVEL! MIND-TRANSFERENCE! AND ONE OF THE MOST REMARKABLE HEROINES YOU'LL MEET IN 1979! KILLRAVEN WAS ***NEVER*** LIKE THIS!

ONLY $10 (+1 POSTAGE AND HANDLING)!

SUPERIOR PRODUCTION VALUES AND EXTRAVAGANT ART BY ***BYRNE AND AUSTIN*** MAKE THIS THE BIGGEST AND BEST DON McGREGOR VISUAL BLOCKBUSTER YET!

SPECIAL ADVANCE OFFER!
ORDER NOW AND SAVE A FULL 10% OFF THE RETAIL PRICE! YOU'LL BE KEEPING THE GUYS WITH THE GUNS AWAY FROM DON'S DOOR--AND SAVING MONEY AT THE SAME TIME!

DEALERS: YOU, TOO, CAN BENEFIT FROM THE SPECIAL BONUS FOR ORDERING IN ADVANCE. FIGURE OUR NORMAL DISCOUNTS FIRST, THEN TAKE AN ADDITIONAL 10% OFF THE REMAINING NET PRICE (FOR SENDING PAYMENT WITH ORDER).

TO JAMES VAN HISE
10885 PARKDALE AVE.
SAN DIEGO, CAL. 92126

I ENCLOSE $_____ FOR ____ ADVANCE COPIES OF THE VARIABLE SYNDROME AT THE SPECIAL ADVANCE PRICE OF **$9** EACH (**+1** EACH FOR POSTAGE AND HANDLING.)

NAME _____

STREET _____

CITY _____ STATE _____ ZIP _____

I UNDERSTAND THAT MY ORDER IS ON FILE AND THAT COPIES WILL BE RUSHED OUT IMMEDIATELY ON PUBLICATION.

STAR SOUNDS

2714 MULBERRY STREET, PASADENA, TEXAS 77503

Now available on tape, many of your favorite science fiction tv shows and movies. All units listed below run about one hour each, unless otherwise indicated. All tapes are listed by unit number, be sure to list those numbers when ordering. And be sure to specify cassette or reel.

PRICE
CASSETTE: One hour $3.50. Four or more hours $3.00 per hour. Add 25¢ extra per hour for shipping.
REEL: 1200 foot (4 hours) $9.50 each. 2400 foot (8 hours) $16.00 each. Add 50¢ extra per reel for shipping. Reels are recorded quarter track at 3 3/4 ips.

Star Trek

#2ST- "RETURN TO TOMORROW"
#3ST - "A PRIVATE LITTLE WAR"
#5ST - "THE MENAGERIE"
Two hours
#6ST - "MIRROR, MIRROR"
#7ST - "THE TROUBLE WITH TRIBBLES"
#8ST - "WHERE NO MAN HAS GONE BEFORE"
#9ST - "SHORE LEAVE"
#10ST - "ARENA"
#11ST - "FOR WHOM GODS DESTROY"
#12ST - "WINK OF AN EYE"
#13ST - "THE CLOUD MINDERS"
#14ST - "REQUIEM FOR METHUSELAH"
#15ST - "ALL OUR YESTERDAYS"
#16ST - "THE EMPATH"
#17ST - "THE SAVAGE CURTAIN"
#18ST - "THE DEADLY YEARS"
#20ST - "THE ENEMY WITHIN"
#21ST - "THE MAN TRAP"
#22ST - "THE NAKED TIME"
#23ST - "WHAT ARE LITTLE GIRLS MADE OF"
#24ST - "THE ENTERPRISE INCIDENT"
#25ST - "AND THE CHILDREN SHALL LEAD"
#26ST - "SPOCK'S BRAIN"
#27ST - "SPACE SEED"
#28ST - "DEVIL IN THE DARK"
29ST - "OPERATION ANNIHILATE"
#30ST - "CATSPAW"
#31ST - "FRIDAY'S CHILD"
#32ST - "WHO MORNS FOR ADONIS"
#33ST - "THE DOOMSDAY MACHINE"
#34ST - "WOLF IN THE FOLD"
#35ST - "ELAAN OF TROYIUS"
#36ST - "THE CORBONITE MANEUVER"
#37ST - "THAT WHICH SURVIVES"
#38ST - "A PIECE OF THE ACTION"
#39ST - "MUDD'S WOMEN"
#40ST - "DAY OF THE DOVE"
#41ST - "AMOK TIME"
#42ST - "THE RETURN OF THE ARCHONS"
#43ST - "JOURNEY TO BABEL"
#44ST - "THE ULTIMATE COMPUTER"
#45ST - "THIS SIDE OF PARADISE"
#46ST - "BALANCE OF TERROR"
#47ST - "LIGHTS OF ZETAR"
#48ST - "SQUIRE OF GOTHOS"
#49ST - "CHARLIE X"
#50ST - "DAGGER OF THE MIND"
#51ST - "MIRI"
#52ST - "CONSCIENCE OF THE KING"
#53ST - "GALILEO 7"
#54ST - "COURT MARTIAL"
#55ST - "THE ALTERNATIVE FACTOR"
#56ST - "TOMORROW IS YESTERDAY"
#57ST - "ERRAND OF MERCY"
#58ST - "METAMORPHOSIS"
#59ST - "THE CHANGLING"
#60ST - "I, MUDD"
#61ST - "ASSIGNMENT EARTH"
#62ST - "PARADISE SYNDROME"
#63ST - "THE THOLIAN WEB"
#64ST - "FOR THE WORLD IS HOLLOW AND I HAVE TOUCHED THE SKY"
#65ST - "TRISKELION"
#66ST - "THE IMMUNITY SYNDROME"
#67ST - "BY ANY OTHER NAME"
#68ST - "PATTERNS OF FORCE"
#69ST - REQUIEM FOR METHUSELAH"
#70ST - "TURNABOUT INTRUDER"
#71ST - "TASTE OF ARMEGEDDON"

NEW! STAR TREK

THE STAR TREK DREAM

Forty-five minutes of rare Star Trek memorabilia, tracing the progress of the series from the beginning all the way up to the news about "Star Trek, The Motion Picture". Included in this exciting reel are: Rare interviews with William Shatner and Leonard Nimoy back in 1966 and 1967, in which they discuss the "new" Star Trek television show. Other interviews with Gene Roddenberry, James Doohan, and George Takei fill you in on the intervening years. There are other interviews, a look at Star Trek Fandom and conventions, and reactions to the announcement of the movie by Roddenberry, DeForest Kelly, and others. Quite a find and a must for every Star Trek fan! $4.25, plus 25¢ for shipping.

Movie Classics

#41C - MOVIE CLASSICS
"MYSTERIOUS ISLAND"
"THE ABOMINABLE SNOWMAN"
3 hours

#42C - MOVIE CLASSICS
"JASON & THE ARGONAUTS"
"DAY THE EARTH STOOD STILL"
4 hours

#43C - MOVIE CLASSICS
"JOURNEY TO THE CENTER OF THE EARTH"
"FANTASTIC VOYAGE"
4 hours

#44C - MOVIE CLASSICS
"WAR OF THE WORLDS"
"THE TIME MACHINE"
4 hours

#45C - MOVIE CLASSICS
"KING KONG"
"THE THING"
"ISLAND OF LOST SOULS"
4 hours

#46C - MOVIE CLASSICS
"7TH VOYAGE OF SINBAD"
"PLANET OF THE APES"
4 hours

47C - MOVIE CLASSICS
"SILENT RUNNING"
"THE FORBIN PROJECT"
4 hours

#48C - MOVIE CLASSICS
"THE ANDROMEDA STRAIN"
"THE 7 FACES OF DR. LAO"
4 hours

#49C - MOVIE CLASSICS
"STAR WARS"
"CREATURE FROM THE BLACK LAGOON"
4 hours

#50C - MOVIE CLASSICS
"FIRST MEN IN THE MOON"
"THX 1138"
4 hours

The Prisoner

#1P - "THE ARRIVAL"
#2P - "CHIMES OF BIG BEN"
#3P - "A.B. And C."
#4P - "THE SCHIZOID MAN"
#5P - "FREE FOR ALL"

STAR SOUNDS

2714 MULBERRY STREET, PASADENA, TEXAS 77503

Outer Limits

#2LT - "GALAXY BEING"
#3LT - "ONE HUNDRED DAYS OF THE DRAGON"
#4LT - "MAN WITH THE POWER"
#5LT - "ARCHITECTS OF FEAR"
#6LT - "THE SIXTH FINGER"
#7LT - "THE ANTI MISFITS"
#8LT - "THE MICE"
#9LT - "NIGHTMARE"
#11LT - "ADAM LINK, ROBOT"

#13LT - "TOURIST ATTRACTION"

NEW!

Quark

#1Q - "PILOT SHOW"
"THE BLACK HOLE"
#2Q - "THE COLUMBUS SYNDROME"
"THE NOT-SO-ULTIMATE COMPUTER"
#3Q - "ZARGON THE MANEVOLENT"
(a two part show)

Lost in Space

#1LS - "DERELICT"
#2LS - "ISLAND IN THE SKY"
#3LS - "THE HUNGRY SEA"
#4LS - "WELCOME STRANGER"
#5LS - "THE RELUCTANT STOWAWAY"
(The Pilot Episode)

Movie Classics

#51C - MOVIE CLASSICS
"FORBIDDEN PLANET"
"INVASION OF THE BODY SNATCHERS"
4 hours

#52C - MOVIE CLASSICS
"LOGAN'S RUN"
"THIS ISLAND EARTH"
4 hours

#53C - MOVIE CLASSICS
"BATTLESTAR GALACTICA"
(Premiere episode)
"DR. STRANGE"
5 hours

#54C - MOVIE CLASSICS
"ROBINSON CRUSOE ON MARS"
"THE INCREDIBLE SHRINKING MAN"
4 hours

NEW!

Battlestar Galactica

#1BG - "THE LIVING LEGEND"
2 hrs.
#2BG - "THE YOUNG LORDS
#3BG - "FIRE IN SPACE"
#4BG - "LOST PLANET OF THE GODS"
#5BG - "MAN WITH NINE LIVES"

Special SF & Fantasy

#1SF - RAY BRADBURY SPECIAL
"Burgess Meredith Reads Ray Bradbury"
"Farenheit 451" (movie)
ALFRED HITCHCOCK PRESENTS "Special Delivery" (Based on "Boys! Grow Mushrooms in Your Basement!").
Total 3 hours

#2SF - "THE NIGHT STALKER" (movie)
"The Night Strangler" (movie)
Total 3 hours

#3SF - WILLIAM SHATNER SPECIAL
"The Horror at 37,000 Feet" (movie)
"The Transformed Man" (from a rare record album)
Total 2 hours

#4SF - "PLANET EARTH" (movie)
Total 2 hours

#5SF - TWILIGHT ZONE
"To Serve Man"
"Nightmare at 20,000 Feet" (stars William Shatner)

#6SF - TWILIGHT ZONE
"And When The Sky Was Opened"
"The odyssey Of Flight 33"

#7SF - TWILIGHT ZONE
"The Monsters Are Due On Maple Street"
"Walking Distance"

#9SF - THE MAKING OF STAR WARS
As told by C3PO and R2-D2. A behind the scenes look at one of the greatest sf movies of them all. One hour,
$4.00

C.C. Beck Limited Edition Print

In conjunction with C.C. Beck, we are offering a very limited edition print, in full color, printed the same size (12 x 16) as the original painting it was shot from. And it is done on the highest quality, heavy 12 pt. enamaled stock. This painting is based on the cover of MASTER COMICS #22 and is easily one of the best things Mr. Beck has done. Although the black and white photograph you see pictured here doesn't do it justice (as the coloration and detail is beautiful), I think it will give you a good idea what an exquisite painting it is.

Please remember, only 800 copies of this print were done and when they are gone, there will be no more printed. Send $3.50 plus 50¢ (for shipping -- each print shipped flat in a heavy cardboard mailer) or 3 prints for $9.00 (plus 50¢).

Send all orders to:

G.B. LOVE
2714 MULBERRY ST.
PASADENA, TEXAS 77503

FABIAN

FULL-COLOR

ARTFOLIO

8 fantastic paintings by Fantasy's outstanding artist!

Never before published in any form.

8" x 11" color prints mounted on high-quality white stock. Limited to a total of only 1,000 sets, of which 150 will be a Special Edition and 850 the Regular Edition.

SPECIAL EDITION

150 * One of the finest artfolios ever issued. Inscribed directly to purchaser by the artist. Numbered from 1 through 150. *Special Feature:* For these 150 sets only, Fabian has produced a beautiful black & white drawing which will be signed and numbered by him. There will also be included a booklet in which he discusses the art in this outstanding presentation. The entire contents of the folio will be enclosed in a specially produced, expensively bound slipcase. Deadline for inscribed copies is Oct. 25, 1979. $35.00, plus $1.50 for postage, handling and insurance. *No discount.*

REGULAR EDITION

850 * Signed and numbered from 1 through 850. This edition will also include the descriptive booklet. Prints will be enclosed in a special folder. $17.50, plus $1.50 PHI. *Prepublication price:* $15.00, plus $1.50 PHI. Prepublication offer holds good until November 24, 1979.

C.W.O., please. Money orders or checks. Numbers will be assigned strictly in order of receipt of paid orders. All prepublication orders will be acknowledged. Dealer discounts.

Gentlemen:

Immediately upon publication send me _____ copy/copies of the FABIAN FULL-COLOR ARTFOLIO. ☐ Special Edition ☐ Regular Edition

Enclosed find my remittance for $ _____ in full payment, including $1.50 PHI charge for each set ordered. For the Special Edition the artfolio should be inscribed to:

_____

Name: _____

Street or Box No.: _____

City: _____ State: _____ ZIP: _____

STARMONT HOUSE
Box E * West Linn, OR 97068

(Publishers of the MAP OF THE HYBORIAN WORLD OF CONAN)

"Since 1972"

Pacific Comics©

Over 1 Million Comics Sold in the Last 12 Months.

Dealers
Wholesale Prices.

Comics, Comics, Comics
Comics, Comics

Dear Dealer,

Pacific Comics has gone into distribution in a BIG way, and dealer response has been tremendous. We offer fast, reliable service and accurate bookkeeping. Your discount is 35% – 60% off cover price.

We carry complete lines of the following companies: Marvel Comics, Marvel Magazines, DC Comics and DC Digests, Archie, Gold Key, all Warren Magazines, all Starlog magazines (Starlog, Future, etc.), 21st Century (National Lampoon, Heavy Metal), Mediascene and Fantastic Films.

We are currently setting up direct lines with all major paperback book companies, most of which are available right now. We currently have in stock over 150 book titles, including all the latest science fiction and fantasy titles hot off the presses, Conan and Disney books, Fotonovels, Film books and trade-edition art books. We also carry all the latest releases in portfolios and art prints, not to mention fanzines and underground comix.

All merchandise is shipped from San Diego, CA. All merchandise is on a non-refundable basis. This means that no returns will be accepted. You pay shipping costs, via U.P.S. We ship all orders Cash On Delivery (C.O.D.). Since we ship United Parcel Service, we ship to street addresses ONLY. No post office boxes, please. Dealers who order large quantities may inquire about drop-shipping. Send or call for more details.

Bill Schanes & Steve Schanes
Pacific Comics, Box 99217
San Diego, CA 92109
(714) 270-6911

P.O. BOX 99217, SAN DIEGO, CA 92109 • (714) 270-6911

RBCC BACK ISSUES

ALL ISSUES ARE PRINTED PHOTO-OFFSET WITH WRAPAROUND COVERS. ADD 50¢ POSTAGE ON ALL ORDERS.
JAMES VAN HISE, 10885 Parkdale Ave., San Diego, Cal. 92126

AVAILABLE BACK ISSUES - $2.50 each.
[*EXCEPT #139, 142 & 149 - $3.75 each*]

A FEW MISC. BACK ISSUES: #'s 49, 50, 51, 52, 53, 54, 55, 56, 57, 59, 60, 61, 62, 63, 64, 65, 66, 68, 69, 71, 72, 73, 74 (2 copies), 75, 76, 77, 78, 79, 80, 81, 82, 84 and 85 (2 copies of each of 84 & 85), 87, 95, 100, 101, 109, 117 and 122. *Also just acquired: 30 copies of RBCC #134 (The FLASH GORDON special).*

#58 - 60 pages - Fantucchio cover of Capt. America vs. the Red Skull, Oddity Page by Ray Miller, article on Marvel comics, and more.

#106 - 100 pages - Don Newton cover of The Phantom, "Films Fantastique" on THE THING FROM ANOTHER WORLD, "Wood's World," Ray Miller's Information Center, "The Williamson Collector," Capt. Marvel Jr. art.

#107 - 100 pages - Color cover of Capt. Marvel, "Cliff-hangers" on THE SPIDER'S WEB, "The Williamson Collector," "Pulps" on Ray Bradbury (part one), Comic Collector's Comments by Howard Siegel, Information Center, "Science Fiction In Review," "Wood's World," Part one of a CAPT. SCIENCE reprint.

#120 - 88 pages - front cover by STEVE FABIAN of Dr. Fate. "Dr. Fate" article by Ray Miller. "Forbidden Planet: Revisited," PERTWILLABY PAPERS ("Lost in, an alternate section of, the Andes") conclusion. E.C. Comics, etc.

#121 - 80 pages - Full color cover by DON ROSA. This special VAUGHN BODE memorial issue features an interview with Vaughn, an analysis of his strip "Sunpot," a retrospective look at Bode's work and career by George Beahm, and much more including a great deal of rare, little seen Bode art.

#123 - 84 pages - Front and back covers by STEVE FABIAN of scenes from John Adkins Richardson's "Maxor of Cirod," "A Look At Space: 1999," "Jawsmania Strikes!," Maxor part two, werewolf strips drawn by Kerry Gammill (7 pages) and Alan Hanley (one page), report on Orlandocon, "Hey Look" by Harvey Kurtzman, "E.C. Artist Collector," part two of an article on Pogo and more.

#125 - 84 pages - Full color front and back covers by Berni Wrightson. "Subjectivity" part two drawn by Kerry Gammill. Maxor part four. "Kelly-Pogo Portfolio" part one. "Dr. Wertham and the Classics Horror." "E.C. Artist Collector." Don Rosa's Information Center.

#129 - 80 pages - SPECIAL KING KONG ISSUE. Front cover by Tom Sutton. Back cover by Tod Klein and super centerspread by Robert Kline (reprint of RBCC #100 centerfold.) Kong articles cover the novel, the comic, the movie, the censored scenes, the remake and more. Also, R.C. Harvey's ZERO HERO, "The E.C. Artist Collector," Don Rosa's Information Center," "Critique," and more.

#130 - 80 pages - FULL COLOR front cover by Tom Sutton of a sword and sorcery scene. "2001" back cover by Ralph Fowler. First installment of PERTWILLABY PAPERS strip "Sub-Zero," first "Comicopia," 5 pages of R.C. Harvey's ZERO HERO, article on "The Power of 2001" with unique stills. Centerspread of Smaug the dragon by STEVE FABIAN. 5 page recap of PSYCHO with graphic illustrations. Index to WDC&S #211-260.

#131 - 84 pages - SPECIAL RAY BRADBURY ISSUE - Front cover by STEVE FABIAN. Two-color back cover by TOM SUTTON. Centerspread by MIKE ZECK. Comic strip adaptation of "Time In Thy Flight" by RON WILBER. Other art by DON ROSA, etc. Many articles on Bradbury including an annotated index to the E.C. comic adaptations.

#132 - 84 pages - Front cover of Adam Strange by MIKE ZECK. Back cover of "Silent Running" scene by RALPH FOWLER. Artist profile on Mike Zeck. Adam Strange article by Howard Siegel with much new art including centerspread by by TOM SUTTON. Full pager by MIKE ZECK. "Films Fantastique" on SILENT RUNNING illustrated by RALPH FOWLER.

#133 - 80 pages - Full color front cover painting of weird SF scene by FRANK BRUNNER. Back cover of The Destroyer by MIKE ZECK. Artist Profile on STEVE FABIAN.

#135 - 84 pages - Front cover by MIKE ZECK of the Blue Beetle. Eight page interview with TOM SUTTON including a lot of new artwork. "SPACED: 1998 2/4" by RON WILBER. Profile on RON WILBER. Conclusion of THE PERTWILLABY PAPERS saga "Sub-Zero" by Don Rosa. "Information Center." "The E.C. Artist Collector."

#136 - 84 pages - Front cover (MIKE ZECK) and back cover (DENNIS FUJITAKE) both featuring The Creeper. Article on The Creeper with art by ROSA, WILBER, HEMPEL and BARTA. Eight page SF strip drawn by DENNIS FIJITAKE and written by MARK BURBEY. Artist Profile on DON ROSA. "Information Center" illustrated by Hilary Barta and more.

#137 - 80 pages - Front and back covers by STEVE FABIAN. Article by ROBERT WEINBERG on the new writers of the Conan saga. An interview with make-up wizard RICK BAKER including rare stills and a full page KERRY GAMMILL illo. Artist Profile on KERRY GAMMILL. Part one of RON WILBER'S "Twilight of the Heroes." Don Rosa's I.C. and more.

#138 - 80 pages - Front cover by MIKE ZECK, back cover by STEVE FABIAN (both of John Carter of Mars). Article on "John Carter of Comics" with art by Gammill and Hempel. Also, four pages of "The Unknown Wrightson," Don Rosa's I.C. plus part one of THE PERTWILLABY PAPERS saga "Vortex."

#139 - 84 pages - [SPECIAL "STAR WARS" ISSUE] - Full color front cover by RALPH FOWLER, full color back cover by MORRIS SCOTT DOLLENS. Spectacular artwork by STEVE FABIAN, DON ROSA, KERRY GAMMILL (two-page cantina fight), RON WILBER (4-page satire), and much more. Also, an interview with MARK HAMILL. Article on Marvel's STAR WARS comics, Roy Thomas rebuttal to that article, and more.

#140 - 84 pages - Front and back covers by MIKE ZECK. Feature article on "Dark Star" and "The Rocky Horror Picture Show." "Captain Atom" (with art by Gammill, Sutton...) Don Rosa's I.C. plus PERTWILLABY PAPERS ("Vortex" part two).

#141 - 84 pages - Front cover by KERRY GAMMILL of Hawkman. Back cover by RON WILBER of John Carter & Tars Tarkas. Article on the Eisnerish series "The Secret Files of Dr. Drew" plus one of the old strips reprinted from the original art. Also "Twilight of the Heroes," Don Rosa's I.C., etc.

#142 - 84 pages - Special CLOSE ENCOUNTERS OF THE THIRD KIND issue. Full color front cover and full color centerspread paintings by RALPH FOWLER. CE3K art by DON ROSA, KERRY GAMMILL, MARK HEMPEL, RON WILBER and others. "U.F.O.'s in Comics" and more. Also PERTWILLABY PAPERS, "Twilight of the Heroes," "Information Center," and more.

#144 - 84 pages - Front cover by RON WILBER. Two-color back cover by MORRIS SCOTT DOLLENS. Seven page profile on Dollens. Article on Tim Kirk. Unpublished VAUGHN BODE interview. Reprint of Basil Wolverton's "Brain Bats Of Venus."

#145 - 84 pages - KERRY GAMMILL "King Kong" cover. An interview with DAVID MICHELINIE. Fred Hembeck artwork. Conclusion of RON WILBER's "Twilight of the Heroes."

#146 - 84 pages - Wraparound cover and centerspread by WENDY PINI featuring the characters from ELFQUEST. Detailed article by Wendy on ELFQUEST. Complete "Avengers" TV index including "The New Avengers." "Films Fantastique" on YOUNG FRANKENSTEIN. Don Rosa's Cover Gallery on "The Great D.C. Gorilla Fetish."

#147 - 84 pages - Front cover of Batman vs. Capt. America by MARC HEMPEL. Back cover by MIKE ZECK. Interviews with DOUG MOENCH and GEORGE CLAYTON JOHNSON. Sword and Sorcery story illustrated by RON WILBER and more.

#148 - 84 pages - 20,000 words of interviews with DAN O'BANNON and RON COBB. Part one of DON ROSA's PERTWILLABY PAPERS saga "Knighttime". Cover by DON ROSA.

#149 - 84 pages - SPECIAL ANIMATION ISSUE - Full color wraparound cover by WENDY PINI featuring "Wizards." Articles on "Fantasia," "Donald Duck," and more. Art by HILARY BARTA, BRET BLEVINS, BRUCE ZICK and others.

MARVEL ANNOUNCES REVISED DIRECT SELLING TRADE TERMS

MARVEL COMICS
REVISED TRADE TERMS

We are announcing today the following uniform trade terms for the sale of Marvel Comics on a non-returnable basis to "wholesale distributors" who service the comic collector store market. These terms will become effective with orders submitted for Marvel Comics scheduled for on sale in October 1979. For present accounts, the $5000 minimum under requirement contained in Purchase Term No. 1 will be deferred until January 1, 1980, and the Drop Ship Provision charges contained in Purchase Term No. 7 (Note A) will be deferred until March 1, 1980.

Marvel Comics are available directly from the publisher on a non-returnable basis upon the trade terms itemized in this letter. In addition, as you probably know, Marvel Comics are available on a nationwide basis through more than 500 independent regional wholesalers who are serviced by the Curtis Circulation Company, Marvel's national distributor. Comics distributed through the Curtis/wholesaler network are available on a returnable basis at a price structure differing substantially from those stated in this letter.

The trade terms stated herein are available only to wholesaler distributors who resell the comics to other distributors or independently owned retail outlets. The price structure does not apply to affiliated retail outlets which may be owned either by the distributor personally or through a corporation. Wholesale distributors who sell a portion of their comics on a retail basis either directly or through affiliated retail outlets owned by the distributor personally or through a corporation must specify on their order form the number of copies to be sold on such retail basis. Marvel will give a discount of 50% on this retail portion of each order.

PURCHASE TERMS

1. **Minimum Monthly Order:** $5000.
2. **Discount to Distributors:** 60% off Cover Price.
3. **Terms of Sale:** Firm Sale Non-returnable.
4. **Minimum Order:** 25 copies per title per month and orders must be in multiples of 25 (i.e. 50, 75, 100, 125, etc.).
5. **Order Date:** Must be received not later than date appearing on monthly solicitation form sent to distributor by Marvel.
6. **Credit Terms:** Net 30 days (See note B below).
7. **Drop Ship Provision:** See Note A below.
8. **Packaging:** Order will be shipped in packaging of Marvel's choice. Those distributors requesting packaging in corrugated cartons will be charged $ .43 per carton required.

Notes:

(A) Drop Ship—The above terms apply to a shipment to a single designated point (i.e. the distributor's warehouse). Marvel will drop ship to the distributor's customer upon the following conditions:

I —Each shipping point must have a minimum order of $100 per month.
II—On shipping points having a monthly order of less than $5,000 an additional charge payable to Marvel Comics to cover shipping and handling of $ .017 per copy and $2.29 per title for each drop ship point. There shall be no charge for shipping points having a monthly order of $5,000 or more.

(B) Credit Terms—Credit terms stated apply to distributors who have done business with Marvel for at least (3) months. New accounts will be required to submit payment with order for the first three months. After the establishment of such credit, the standard credit terms will apply, net 30 days above.

Marvel reserves the right to change these purchase terms upon 30 days notice to the distributor. Such notice will appear on the monthly solicitation forms sent out by Marvel and by separate letters sent to all accounts. To assure the integrity of the distribution system, copies distributed on a non-returnable basis pursuant to these terms may carry on their cover different indicia than those copies distributed through the Curtis/wholesaler method which are returnable. At the present time, copies distributed on a non-returnable basis carry a diamond-shaped indicia rather than the Bi Pad number and Curtis colophon. Marvel reserves the right to change such markings at any time.

All new accounts will be required to fill out an application form detailing data required for credit checks and will also be asked to supply a list of the retailers whom they anticipate servicing.

Your signature on the monthly solicitation forms will signify your acceptance of the trade terms then in effect.

We trust that these new uniform trade terms to our comic collector distributors will satisfactorily meet the requirements of this valued part of our business.

ENTERPRISE INCIDENTS

ENTERPRISE INCIDENTS #7, which will be available Oct. 30, 1979, will contain the following:

"The Dragons Of Berengaria" by Brian Franczak.
This is the first part (11 pages) of an original STAR TREK comic strip which will be concluded in EI#8. It is of top notch quality like all artwork presented in EI.

"A Brief Encounter In A Timeless War" by James Van Hise - This is the untold tale of the Romulan invasion of Earth alluded to in Leslie Fish's epic serial "The Weight". The story is written by James Van Hise but has been overseen by Leslie Fish for continuity and does contain ideas she suggested upon reading the first draft. It is an unusual story of an Enterprise crewman who remains behind on the Earth of the altered universe and experiences first hand the savagery of the invasion. It is illustrated by RALPH FOWLER and MICHAEL VERINA.

"One Of Those Days" by Mary A. Smith.
This is an interesting time travel tale with a few twists involving Kirk meeting his descendant on the Enterprise of the future. Illustrated by MARTIN CANNON.

"Idle Hands" by Kelly Hale
This humorous little tale described what happens when the Enterprise crew gets bored, and Spock becomes the target of an amazing wager. Illustrated by MARTIN CANNON.

But that's not all. EI#7 also contains most of EI's regular features including: "The Star Trek Bloopers", "The Star Trek Archives" (featuring some articles on the upcoming movie), and more non-fiction material including...

"The Experience of Being a STAR TREK Extra" by Dennis Fischer in which Dennis chronicles the experience from start to finish including all the hassles and hijinks that were endured, not to mention what it was like to truly be a part of the magic.

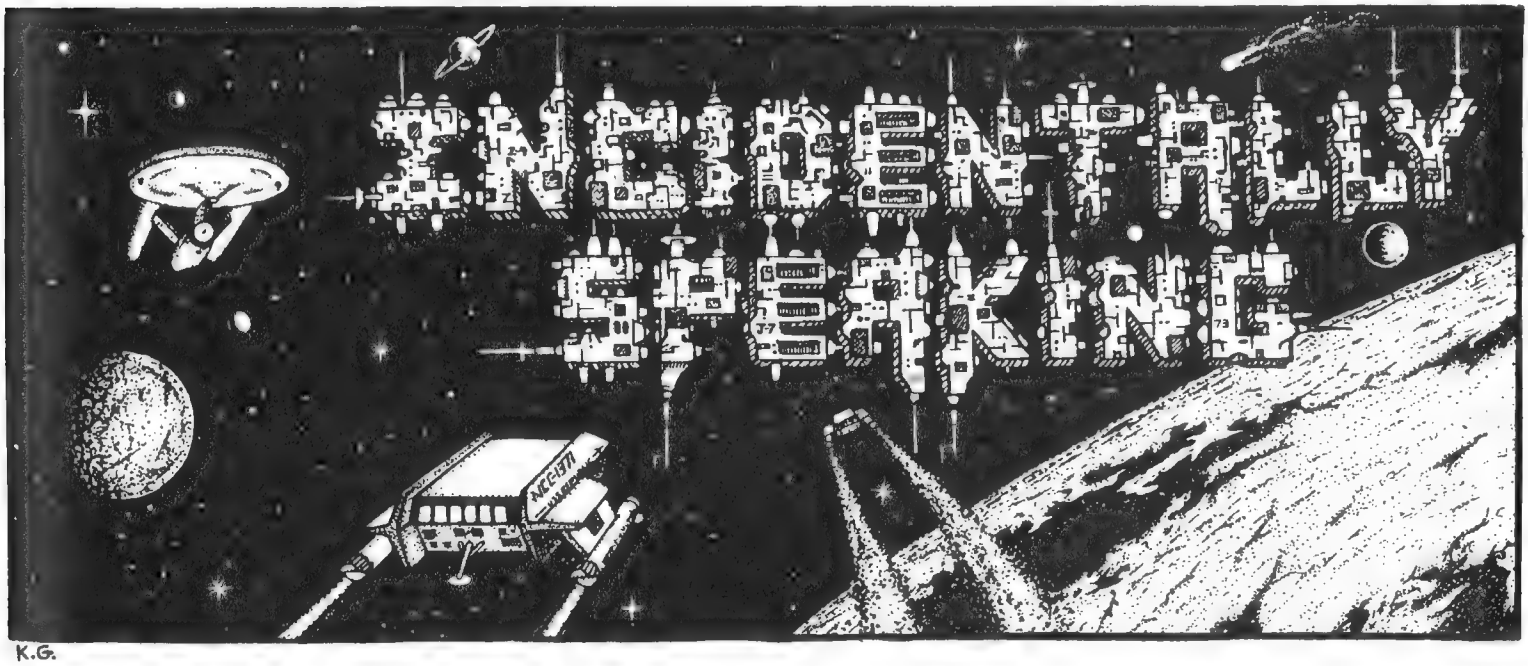
"Star Trek Oriented Interviews with Dorothy Fontana, Robert Bloch and George Takei in which we learn more behind-the-scenes info not only on STAR TREK, but on what it is like working in the TV industry from these three well known professionals.

All this and more including a spectacular FULL COLOR cover by RALPH FOWLER portraying the Romulan invasion of Earth as seen from space. It's a knockout!

EI#7 is $3.50 + 75¢ postage. Subscriptions are: 4/$13.00 or 8/$25.00 third class, or 4/$21.00 or 8/$40.00 sent first class.

A very few copies of EI#1-5 at $3.50 each are still available, as are a goodly number of copies of EI#6 at $3.50 (plus 75¢ postage on all orders). Order from: JAMES VAN HISE, 10885 PARKDALE AVE., SAN DIEGO, CAL. 92126

NOW AVAILABLE!



K.G.

THE FIRST KINGDOM

by Jack Katz

The First Kingdom is a bold undertaking . . . a graphic novel spanning twenty-four books! Nations rise and fall and galactic empires disappear in nuclear holocausts. Man's basic nature is revealed through heroic and villainous characters, including humans, cyborgs, and gods!

"Immediately evident is the artist's feverish energy and keen integrity which is sustained without letup from start to finish . . ."
—Jim Steranko

The First Kingdom #10

Please send me the set of ten books for $9.00. I save $1 off the cover price and you pay the postage! $_____

Please send the following. I enclose $1 per book: 1 2 3 4 5 6 7 8 9 10 $_____
circle issues wanted

I understand The First Kingdom appears 2-3 times a year. I enclose $1.50 per book (this includes postage and careful packaging) for the following (#11 will be ready in Dec. '79):
11 12 13 14 15 16 17 18 19 20 21 22 23 24 $_____
circle issues wanted

Please add 75¢ if order is under $10: $_____

Name _____ Address _____ Total $_____

City _____ State & Zip _____

Send 50¢ for an illustrated catalog of fantasy and comic art publications.
Or we'll send you a free copy with your order!
Send to: BUD PLANT, P.O. BOX 1886R GRASS VALLEY, CA 95945

DEALERS

Here is your one-stop source for
Science-Fiction, Fantasy, Film and Comic Art Publications!

Bud Plant Inc.

Unlike other distributors who handle zines as a sideline, I concentrate my full efforts on handling *all* the non-comic publications your customers want. That includes books, magazines, fanzines, prints, posters, portfolios and underground comix. Here are the special items that set your store apart from stores dealing strictly comics. In addition, casual browsers who are not strictly interested in comics *will* pick up **Asterix, The Rocky Horror Poster Book, Uncle Scrooge,** or a handsome softcover art book. Over 1000 publications from 170 different publishers. No other distributor can offer you such a wide selection.

30 day terms are available upon approval of your good credit.
Free monthly Quicklists and periodic catalogs provide you with photos and informative descriptions of new publications.
Our packaging is *the best* available. Check with CAMELOT, AMERICAN COMIC BOOK CO., COLLECTORS BOOK STORE, KRUPP COMICS and other stores with whom we are working.

HOT OFF THE PRESS

This service provides you with automatic shipments of magazines as they appear. Payment, again, is net 30 days. *Over 70 titles* available, including **Marvel Index, Andromeda, Canon, Cinemagic, Cinefantastique, Comic Journal, Elfquest, Freak Brothers, Rocket's Blast, The Spirit** and **Star Reach.**

DIRECT SHIPMENT

From the printer to you and we pay shipping! Now available are **Heavy Metal, Mediascene, Future, Fangoria** and **Starlog.** There is no faster way to get these top-sellers month after month.

Send us a request on your stationery or business card for a Discounts Package. You'll receive an illustrated catalog, up to date supplements, HOT OFF THE PRESS order form and a credit application. . . . I think you'll be pleased with our service. . . .

Bud Plant, Inc.
P.O. Box 1886V, Grass Valley, CA 95945 916-273-9588

COMIC KINGDOM

graphic fantasy shop

1629 University Ave. San Diego, CA 92103

PORTFOLIOS

Limited edition, fine comic art, frameable quality reproduction, numbered and handsigned by the artists involved. All are theme oriented and designed to capture the essence of the artist's style and line.

1. Alfredo Alcala - "VOLTAR"
   6 B&W plates - Ed. 1000 $10
2. Howard Chaykin - "CODY STARBUCK"
   6 B&W plates - Ed. 1000 $10
3. Howard Chaykin - "ROBIN HOOD"
   6 B&W plates - Ed. 1000 $10
4. Frank Frazetta - "KUBLA KHAN"
   5 B&W plates - Ed. 1500 $75
5. Bruce Jones - "OTHER WOMEN, OTHER WORLDS"*
   8 B&W plates - Ed. 1000 $15
6. M.Wm. Kaluta - "DANTE'S INFERNO"
   8 color plates - Ed. 2000 $25
7. Roy Krenkel - "SEVEN WONDERS of the ANCIENT WORLD" - 7 color plates
   Ed. 1000 - $25
8. Alex Nino - "FANTASY WORLDS"
   8 color plates - Ed. 2000 $25
9. Alex Nino - "DARK SUNS of GRUAGA"
   10 B&W plates - Ed. 2000 $15
10. John Pound - "BEYOND HEAVEN & HELL"
    6 B&W plates - Ed. 1000 $10
11. John&Marie Severin - "KULL II"
    6 B&W plates - Ed. 1500 $15
12. Jim Starlin - "CAMELOT 4005"
    7 B&W+1 color plate - Ed. 1000 $20
13. Frank Thorne - "WIZARDS & WARRIOR WOMEN"*
    6 B&W plates - Ed. 1000 $10
14. Berni Wrightson - "EDGAR ALLEN POE"
    8 color plates - Ed. 2000 $25
15. Barry Windsor-Smith - "SIBYLA"
    4 color plates - Ed. 1500 $20
16. Jim Steranko - "REPENT HARLEQUIN..."
    6 B&W plates - Ed. 1500 $15
17. Wm. Stout - "DRAGONSLAYERS"
    6 B&W plates + bonus plate-Ed.1000 $10
18. Terry Austin - "HEROINES"
    6 B&W plates - Ed. 1000 $10
19. Nestor Redondo - "MEN, MAIDEN & MYTHS"
    6 B&W plates - Ed. 1000 $12
20. Marshall Rogers - "STRANGE"
    6 B&W plates - Ed. 1200 $12
21. "PORTFOLIO of FANTASY" - Berni Wrightson, Jeff Jones, M.Wm. Kaluta, Dan Green.
    4 B&W plates-each signed - Ed. 1000 $15
22. Richard Corben - "SCENES from the MAGIC PLANET"*
    8 oversized B&W plates+color plate tipped on cover - adult theme - Ed. 1500 $40

(*)=please incl. age statement.

SIGNED PRINTS

"ASSASSIN ofTIME" by Tim Conrad
Large full color print on 80lb. coated cover stock. Only extant piece from Conrad's unfinished "Wizard" saga. Limited to 350 copies. Handsigned.....$7.50

"IN a SHELTERED CORNER" by Jeff Jones
Large B&W print on heavy parchment. Limited to 1200 copies. Jones has added a small hand-drawn flower in red to each piece. Handsigned.....$5.00

"DOPE" by John Pound
Full color poster on heavy glossy stock. From John's beautifully detailed underground comic cover. Numbered edition of 25. Handsigned.....$5.00

"TORCHY" by Bill Ward
11"x17" B&W on permanent poster stock. The first five Torchy strips from 1943 Army newspapers by the now-famous "Pvt." Bill Ward. As advertised in last years Overstreet guide. Handsigned in ink.....$2.50

COMICS

MINT Back Issue MARVELS

These books are all "newstand" mint. No used books here. Although all items are stocked in depth, alternates are appreciated.

50¢ each

Avengers 185-188; Battlestar Galactica 3-9; Capt. America 235-238; Capt. Marvel 49, 58-60; Conan 73, 92, 101, 102; Daredevil 160; Defenders 65, 73; Eternals 6, 9, 10, 12-14, 17, 19; Fantastic Four 197-199, 206, 208-210; Godzilla 4; Howard the Duck 27, 28; Hulk 211, 233, 234, 237-239; Inhumans 10; Iron Man 96, 97; John Carter 17-19, 27; Marvel Premiere 34, 43; Marvel Presents 11; Marvel Teamup 75, 83-85; Ms. Marvel 6, 8; Nova 5-9, 12; Omega 6, 7, 9; Peter Parker 32, 33; Powerman 25, 40, 54, 56, 58; Red Sonja 6, 7; Shogun Warriors 6-8; Spiderwoman 8, 9, 17; Star Wars 16, 25-27; Tarzan 3, 6, 7, 10, 18; Thor 267, 274, 275, 279, 282, 284, 286, 287; 2001 3, 5-7.

60¢ each

Avengers 176, 177, 182; John Carter 6, 9; Logan's Run 1; Master of Kung Fu 49, 50(Gulacy); Ms. Marvel 2; Powerman 48; Red Sonja 2, 3; Spiderman 187; 2001 #1.

75¢ each

Avengers Annual 8, 9; Black Panther 1; Fantastic Four Annual 13; Howard the Duck 7, 9; Human Fly 1; John Carter Annual 1; Man from Atlantis 1; Micronauts 10; Spiderman Annual 11; Star Wars 5, 6; X-Men 123-126.

85¢ each

Micronauts 7, 8; X-Men 115, 120.

BOOKS

"To Catch a Crooked Girl" by Paul Fairman, Pinnacle Books #P020-N, 1st printing Feb.'71 Have acquired several copies of this scarce paperback. In brand new condition w/¾" sq. gold stamp on upper rt. cnr. Has unique Frazetta cover. $7.50

"JANE at WAR"
by Norman Pett & Don Freeman

Massive (480pgs.) collection of the first British wartime pinup character, "Jane", of the London Daily Mirror. Spicy nostalgia comparable to Milton Caniff's "Miss Lace". This book covers her complete adventures from 1939 through 1945. $8.95

"DRAGONFLAME" by Don McGregor w/illustrations by Paul Gulacy
First edition at original price. Book is now in 2nd printing. $5.00

MINT Back Issue MAGAZINES
at original cover price

$1.00 - Howard the Duck #1

$1.25 - Savage Sword of Conan 45-47

$1.50 - Marvel Super Special:
#4(Beatles), #6(JawsII),
#8(Battlestar Galactica),
#10(Starlord),#14(Meteor),
#15(Star Trek: the Mot.Pict.)
- Buck Rogers Treas. Edition
- Any 1979 Heavy Metal

$2.00 - Warren"Moonraker"Special
- Warren"Meteor"Special
- Fantastic Films #8

LISTS

Separate lists are available for more specific areas of interest. Our Marvels and DC's are stocked with an emphasis on comics as fine and applied art. We have prepared a special "artists" listing, separate from our basic stock. We also have lists for current stock of EC's & Golden Age comics; out-of-print fanzines & SF digests; scarce and hard-to-find underground comix & tabloids; collectible SF & fantasy paperbacks and a wide variety of back issue magazines. Lists will be sent for 25¢ each or $1.00 for all six. Enclose SASE.

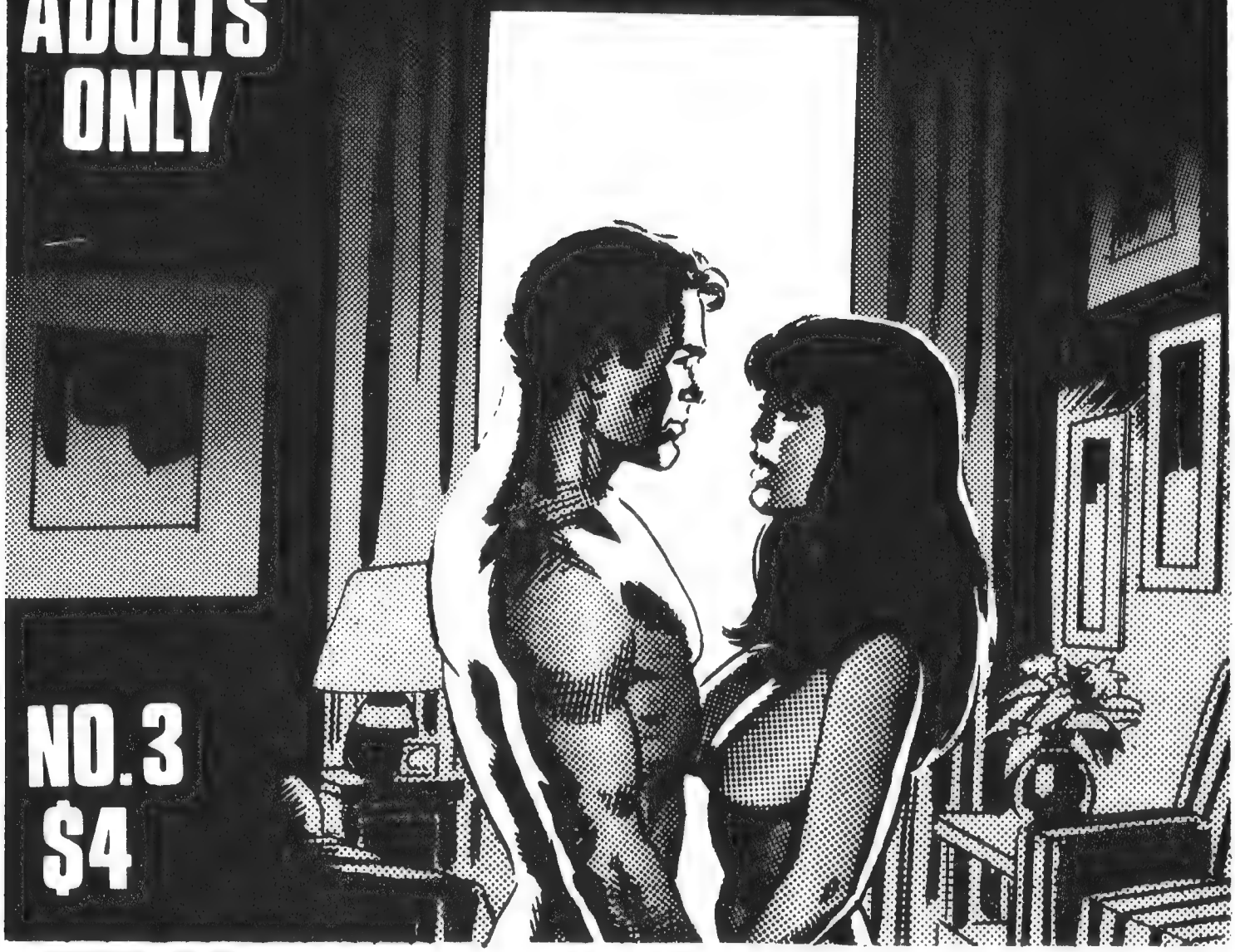
We maintain a complete and widely diversified line of current and older published collectibles covering all realms of the imagination from comics and science fiction to horror & graphic fantasy. Watch for future ads, or feel free to write concerning specific areas of interest.

Ordering Instructions: Minimum order: $10.00 Money Orders preferred. Checks held for clearance. All orders please include minimum of $1.50 for postage & handling.(orders including magazines require $1.75; including portfolios, $2.00). Insurance is automatic on portfolio orders, optional (at 50¢)on all others. Make check or money order payable to:

COMIC KINGDOM
1629 University Ave.
San Diego, CA. 92103

CANNON

ADULTS ONLY



NO.3
$4

AVAILABLE NOW! ALSO HAVE CANNON #2, SALLY FORTH #4, WITZEND #11 AT $4.00 EACH, AND HEROES INC #2 & BIG APPLE $2.00
WALLACE WOOD BOX 3733 AMITY STA. NEW HAVEN, CT. 06525

Are you a regular **Franky Fan?**

The poignancy of the film's end has been captured in acrylic by well-known Canadian artist, **Tim Hammell**, in his glossy, two-color portrait of Frank. That *Sweet Transvestite* may die, but his dream lives on!

Soda Publications, in its quest to prove to Fandom (and the world at large) that it *will* be a major publishing force in the near future, has produced this poster with the highest degree of professionalism possible.

FRANKY FOREVER is printed photo-lithographically on 80 lb. Quintessence glossy stock in sultry black and decadent red. The poster itself measures 18"x24", and is sure to arouse your compassion.

Price: $3.00 each (postage & handling included). There are special discounts for active members of *Rocky Horror Fan Clubs* (please write!). Each poster is mailed first class in a sturdy tube that will insure its safe arrival. (We care about our image: that's why we will always do the best we can to please a customer.)

Please address all orders (cheques and money orders preferred) to:

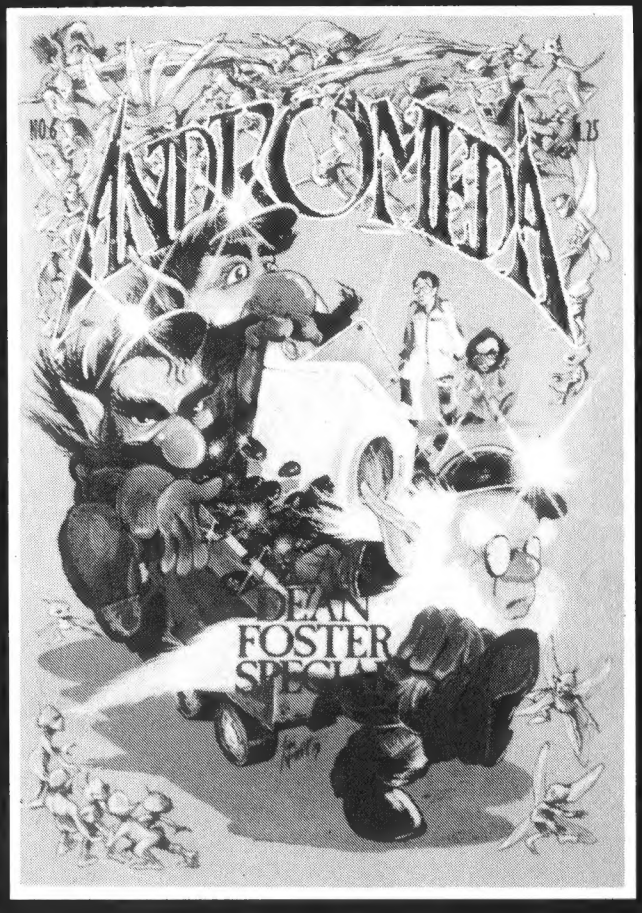
Dale Hammell
7500 Bridge Street
Richmond, B.C.
Canada, V6Y 2S7

Come on! Put a little **ZAP** into your Granny's birthday with a **Franky Forever** poster.

ANDROMEDA

NUMBER 6!

"...the closest thing to real SCIENCE FICTION yet published...
Intelligent, well drawn, entertaining..." —MEDIASCENE



Special all ALAN DEAN FOSTER issue!

**METROGNOME illustrated by Tom Nesbitt,
WHY JOHNNY CAN'T SPEED illustrated by Peter Hsu,
THRUST illustrated by Don Marshall and more!**

AVAILABLE FROM

**SILVER SNAIL COMICS, 323 Queen St. W., Toronto, Ontario, Canada.
ANDROMEDA 1-6: @ $1.25 plus .25 postage per copy.
ARIK KAHN 1: @ $1.00 plus .25 postage per copy.
ARIK KAHN 2-3: @ $1.25 plus .25 postage per copy.
Wholesalers please enquire. Dealers: 25 copies or more 40% off.
From: Firefly Books, 2 Essex Ave., Unit 5, Thornhill, Ontario, Canada.**

Cartoon Carnival Presents ORIGINAL ART From DAILY and SUNDAY FUNNIES

TERRY - George Wunder Late 40's-- Early 50's
Remember Terry? Remember Hot-shot Charlie ?
Remember Dragon Lady ? Remember me ?
Remember your loved ones! Buy them an original
Terry for $ 25 and they'll remember you. Only 25. Wow!
Remember the Maine remember the Alamoremember Pearl Har

L'IL ABNER- Al Capp What would a Cartoon Carnival ad be without an Abner offering? Because you asked for it-- One time only- 1940's Abner with main characters-- Ready? $30. (These now sell for $45.00) How about this-- Abner from the 60's & 70's ---- $ 24. NO main characters-- $ 18.

ABBIE AND SLATS - R. Van Buren
Beautiful daily strips from one of the top American illustrators.

From the 40's $25./50's- $20.

BLONDIE - Chic Young 1940's
Really nice dailies from the WW2 years. ---------- $ 50.
We stock many daily and Sunday strips from the 30's. Prices on request.

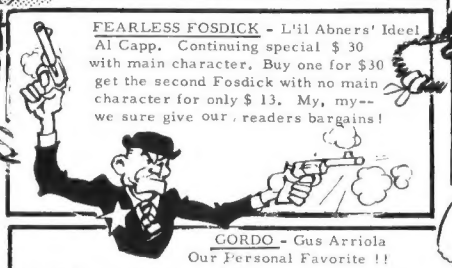
NANCY - Ernie Bushmiller
These are mint condition strips from the 1940's-1950's. Nancy is our most popular strip. Great for gifts $ 15.

HENRY - John Liney 70's
John has just announced his semi-retirement. We still have some of his large pantomime strips available. Only $ 15.

NUTS & JOLTS
Bill (Smokey Stover) Holman
For all of you that wanted to own a SMOKEY Sunday but just could'nt afford one--- buy a Nuts & Jolts panel ! 40's on-- $ 18.

CASEY - Charles Rodrigues
Great strip by famous National Lampoon and Playboy catoonist. Sure to be a rare collectors item in near future !!
Bargain priced @ $ 18.
or 3 for only $ 45.

BUFFALO BILL -
by Fred Meagher
Large size strips (8 1/2 X 26") from 50's
Very 'camp' drawings,
Many with 'bondage'.
One fold. $ 15.



FEARLESS FOSDICK - L'il Abners' Ideel Al Capp. Continuing special $ 30 with main character. Buy one for $30 get the second Fosdick with no main character for only $ 13. My, my-- we sure give our readers bargains!

MUTT & JEFF
by Al Smith. Very nice dailies from the 50's & 60's. Both Mutt & Jeff in strip.-- $ 25.

Funny Sunday page with Jeff in the Army-from the 60's--$ 65.

GORDO - Gus Arriola
Our Personal Favorite !!
Just great strips from the 40's. Each one a gem on paper. If you like animation, you'll love Gordo ! Daily strips- only $ 20. Sunday pages- Only sob $ 50.

CALL
(215) 876-1292
To Reserve Art

POPEYE - Bud Sagendorf 70's
We have a few strips in inventory, can probably fill your request for main character. Specify Popeye, Olive, Wimpy, etc. $ 30.
Have a few from 'Kiss Me Sailor-boy'Dooms Day Doll Sequence.

FRITZI RITZ - Ernie Bushmiller 50's
Remember 'Fritzi ?' She was the 'Good' in 'Good-girl Art'. Very nice Sunday pages are available at our give-away price of $ 35 per page. I LIKE these how about 2 for $ 60 ??

HAWKSHAW the DETECTIVE
By Gus (Watso) Mager
These are Mint condition Sunday pages from the 1940's. Sure to increase in value -- $35.

ON STAGE-- Starr Mary Perkins, On Stage has always been one of the most beautifully drawn strips of this generation! If you don't have one in your collection, buy one now! $ 20.

ELLA CINDERS - Flumb
Mint condition from 40's. Do you believe in pre-marital strips ? These are prior to Ella's marriage. $16 per daily. Take 10% off if you name her husband.

MUTT & JEFF are flying to Europe to bring back de-throned European Royalty to perform on American vaudeville stages. Have them perform in your own home in these great 20's strips by Bud Fisher.
$ 200. ea.

ALL STRIPS listed in this ad are Dailies, unless otherwise specified.

ORDER FROM

CALL ANYTIME

LOOK ! NEW ARRIVALS !

Fisher
(WITH PERMISSION)

PLEASE ADD $2.50 PER ORDER TO COVER POSTAGE AND HANDLING !

CARTOON CARNIVAL
"PURVEYORS OF FINE COMIC ART"
408 BICKMORE DRIVE
WALLINGFORD, PA. 19086
(215) 876-1292

WINNIE WINKLE,
The Breadwinner.
By Martin Branner.
Very early dailies from the Roaring Twenties. $50.
These early Winnie Winkles are in perfect condition, large and beautiful.
Also available, Sunday pages. Write us.

SMITTY - Walter Berndt
We offer you a few prime examples of Smitty from the 1930's done in Mr. Berndt's charming, scratchy early style. One or two available with Herby. $ 50.

Smitty Sunday pages from 50's -- $ 50.
(Paste-ups)

STEVE ROPER by Overgard & Saunders
Dailies from 60's-70's $13.

ROY ROGERS - Al McKimson
These daily strips from the 50's are among the 'campiest' strips we have ever seen. At only $10. per daily, even Trigger can afford one. Western special- 3 for $25.

DICK TRACY - Chester Gould
Good daily from Feb. 1953 --- Tracy tied in culvert-- Villain Odds Zonn. Bargain at $ 225.

DICK TRACY - Sunday 3/15/64
Fantastic Moon Maid page. No Tracy, but Moon Maid in 12 panels. Paste-up/Fold down middle.
Your chance to own a Tracy Sunday !!
Bargain priced at only $300. Osky-wow-wow!

BERNIE BURNS - By George (KRAZY KAT) Herriman
If you have always wanted to own an original Herriman-- now is the time! These great panels from the 30's are in POOR condition, but original Herrimans for only $ 35. ea.

TWO GREAT KID STRIPS FROM 30's
REG'LAR FELLERS - Gene Byrnes
Beautiful mint condition daily -$ 85.
SKIFFY - Percy Crosby All serious collectors want Skippy. RARE. $180.

TEXAS SLIM & DIRTY DALTON -
by Ferd Johnson from the 40's
These are really nice 'Third' Sunday pages. No collection should be without a Johnson 'Texas Slim'.
Special low price----
Only $ 45. per page

CARTOON CARNIVAL
"PURVEYORS OF FINE COMIC ART"
408 BICKMORE DRIVE
WALLINGFORD, PA. 19086
(215) 876-1292

VISA
master charge THE INTERBANK CARD
WE HONOR BOTH!
JUST ENCLOSE INFORMATION FROM CARD WITH ORDER.

DAVY JONES -
by A. McWilliams
Beautifully drawn adventure strip from 60's---
$ 25. per daily

©HAMMELL
1979